

SPONSOR

THE MAGAZINE RADIO / TV ADVERTISERS USE

To get your just desserts . . .
pick any one

one national brand
five different
flavors

(each preferred
in its market)



Where there's a
Storz Station . . .
there's
audience

The
STORZ
Stations

today's Radio
for today's selling

Todd Storz, President
Home Office: Omaha

WQAM, WHB, KOMA, WQAM
represented by John Blair & Co.
WTIX represented by Adam Young Inc.

LOCAL TV
WINS NEW
FRIENDS

Play of the Week buy by
Jersey Standard points
up interest in local pro-
graming, syndication

Page 29

Will the new
filter-tip pact
set a trend?

Page 33

It ain't worth a
a shrug if it ain't
got that plug

Page 38

Brewing: the
battle of the
ratings

Page 41

DIGEST ON PAGE 4

the
QUALITY
touch



Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

The mighty Wurlitzer . . . so vibrant, forceful, brilliant! It does indeed take one with a quality touch to capture the full range of this magnificent instrument. Likewise, it takes the quality touch of many hands and hearts to capture the admiration and respect that go with the quality atmosphere surrounding today's better radio and television station operations.

Represented by

Edward Petty & Co., Inc.

The Original Station Representative

the ARB

television
audience

AVERAGE WEEK
Four-Week Period
Oct. 19 - Nov. 15

Nov. 1959

NIELSEN TELEVISION
AUDIENCES

Lansing Area

Which book do you prefer? (WE LIKE THEM BOTH!)

★WJIM-TV wins every quarter hour
every day of the week!*
(Monday through Friday, 7:00 a.m.-
6:00 p.m.)

★WJIM-TV has 55 out of the top 60
shows!

★WJIM-TV reaches more than double
the total homes of any other
station during the average quar-
ter hour!

★WJIM-TV wins every quarter hour
every night of the week!
(Sunday through Saturday, 6:00 p.m.-
12:00 m.)

★WJIM-TV has all 66 of the top 66
shows!

★WJIM-TV reaches more than three
times the number of homes 6:00
p.m. to midnight than all other
stations combined!

[* Be sure to check total area homes which include Lansing—Flint—Jackson]

**In Michigan's number two market
WJIM-TV is first by far!**

Basic



WJIM-TV

Strategically located to exclusively serve
LANSING....FLINT....JACKSON

COVERING
THE
NATION'S

37TH
MARKET

Represented by **BLAIR TV**

**Mark this market
on your list!**

CENTRAL and SOUTH ALABAMA

ALABAMA

BIRMINGHAM

WSFA-TV



MONTGOMERY

MOBILE

WHY WSFA-TV IS DOMINANT IN CENTRAL AND SOUTH ALABAMA!

WSFA-TV has the TOP SHOWS in an area of over one million population. The April '59 ARB survey proves the dominance of WSFA-TV . . .

Top 10 Shows			
WSFA-TV	9	90%	
Station "C"	1	10%	
Top 15 Shows			
WSFA-TV	13	86%	
Station "C"	2	14%	

WSFA-TV placed five syndicated shows in the Top 30 while Station "C" placed none in the Top 50. A further indication of WSFA-TV's acceptance.

OVER A MILLION VIEWERS IN 35 ALABAMA COUNTIES*

Population	1,106,000
Effective Buying Income	\$1,201,510,000
Retail Sales	799,440,000
Food Store Sales	217,402,000
Drug Store Sales	23,964,000
Automotive Sales	157,280,000
Gasoline Service Station Sales	74,867,000

Mark Central and South Alabama on your list . . . buy it with WSFA-TV!

* Market area defined by Television Magazine, plus 6 counties consistently proving regular reception. Does not include 3 Georgia and 3 Florida bonus counties.
(Data from Sales Management Survey of Buying Power)

WSFA-TV
MONTGOMERY

Channel 12 NBC/ABC

The BROADCASTING COMPANY of the SOUTH
WIS-TV and WIS-COLUMBIA, S. C.
WIST-CHARLOTTE, N. C.

Represented by the Katz Agency

© Vol. 14, No. 8 • 20 FEBRUARY 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Local tv wins powerful friends

29 Jersey Standard's *Play of the Week* buy has opened new horizons in local tv programming. Here's what stations and syndicators are doing

Will smoke pact set a trend?

33 Working with FTC, the tobacco industry has agreed to tone down filter claims. Will it set pattern for advertising accord in other industries?

How tv nets fared in '59

35 Final 1959 figures from TVB show an increase of 10.7% in gross time sales for tv networks. CBS TV is still the leader with \$266,359,269

Dig that upside-down beat

36 Idea-a-minute Hartford jeweler, about to expand for fifth time, goes after "domination, saturation, repetition" in massive radio campaign

Ain't worth a shrug if it ain't got a plug

38 SPONSOR spoofers, in the form of a one-act play, casting minimum of light on product or organizational plugs that keep slipping into tv shows

Should you marry your co-sponsor?

40 To get more out of alternate-week sponsorship, a baker and meat packer teamed up with joint commercials which brought joint stocking, displays

Brewing: the battle of the ratings

41 Competition stiffens as Nielsen and ARB compete for dominance; SPONSOR survey shows current subscriber pattern among top 20 air agencies

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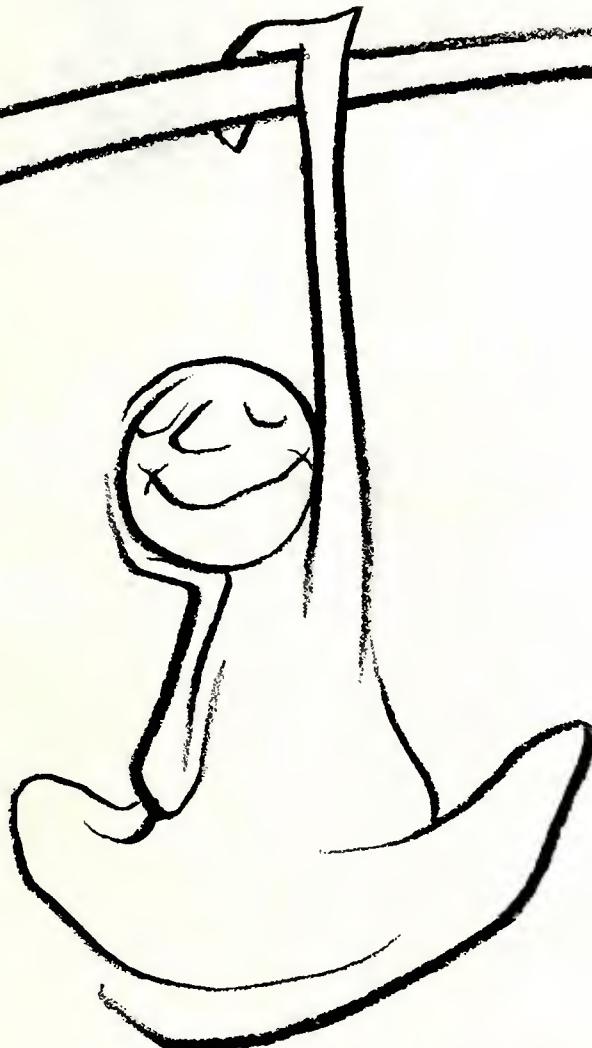
57 Washington Week

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Say you're a man with an idea. You are in love with it. You are able to go way out on a limb for that idea without being afraid that anybody's going to saw it off or even snicker. When that is company policy it's good company policy. It frees people's minds to experiment. This kind of experimentation produces fresh new thinking . . . new ideas. And ideas are what people want. After all, it's not just the product itself that people buy. It's ideas about the product. People buy ideas.

Osborn

YOUNG & RUBICAM, Advertising

New York • Chicago • Detroit • San Francisco • Los Angeles • Hollywood • Montreal • Toronto • London • Mexico City • Frankfurt • San Juan • Caracas • Geneva

SOME REASONS
WHY
WIST
is your
best radio buy
in CHARLOTTE

TWO CONSECUTIVE
N.S.I. REPORTS*
show

■ In the **6 to 9 A.M.** block WIST Average Ratings are **32% HIGHER** than the next station

■ WIST is **FIRST** in 3-Hour Weekly Cumulative Ratings throughout the entire day—from **6 A.M. to 9 P.M.**

■ In many time periods . . . WIST is **FIRST** in **TOTAL HOMES** reached . . . both inside and outside the Metro Area

■ Between **3 and 6 P.M.** . . . WIST delivers **MORE DAILY HOMES** than any other Charlotte station . . . more than all others combined in some $\frac{1}{4}$ -hrs.!

*Nov.-Dec., '58 — Apr.-May, '59

NIELSEN also shows that the average number of listeners per home is greater on WIST during most time periods, and that most WIST listeners are adults!*

*PULSE agrees

Your P-G-W Colonel has the facts!

WIST
best radio buy
in Charlotte

A Broadcasting Company of the South Station

NEWSMAKER
of the week

The presence of Bernard Gould, new president of Boyle-Midway, is expected to immediately create new emphasis on network and spot television multi-brand promotions such as its "Work is for the birds" theme, tying the spring house-cleaning season to various groups of convenience products.

The newsmaker: Bernard Gould, who moves up from assistant to Walter Silbersack, president of American Home Products, to become president of one of AHP's four main divisions, Boyle-Midway, Inc., as successor to Strieder Strassenberger, who retired about a year ago.

The move is seen in trade circles as a new emphasis on television in an already strong advertising strategy which links together convenience features in household products and timely seasonal campaigns using both air and print.

Mr. Gould brings to his new presidency a heavy experience in advertising and market research, and Boyle-Midway's commitments to convenience products is shown by its role as the largest manufacturer and marketer in the country of aerosol products.

This spring, Boyle-Midway will use a multi-brand promotion linked to spring housecleaning. Under the theme "Work is for the birds," groups of convenience products will get special attention in network and spot television plus magazines.

Boyle-Midway's advertising budget is about 25% of the \$50 million spent by the combined American Home Products units, and the majority of it is spent in television and radio.

Mr. Gould pointed out the place of Boyle-Midway strategy within AHP's over-all plan: joint buying along with the Whitehall Division for greater effectiveness in both network and spot, and a seasonal rotation of products according to climate.

New products will be added to Boyle-Midway's roster shortly. Some of these will be convenience products featuring aerosol packages. Boyle-Midway currently uses three agencies: J. Walter Thompson, John F. Murray and Tatham-Laird.

Mr. Gould was formerly advertising v.p. of Associated Products for eight years, and was director of Toni Division and market research director of Gillette during his 16 years with the Gillette Company. He joined AHP in 1958.



Bernard Gould



WAVE-TV Brings You 28.8% MORE INDIGESTION! *(or any other ailment your product can help!)*

 At least 28.8% *more families* watch WAVE-TV than any other TV station in Kentucky, from sign-on to sign-off in an average week. And practically every one of all these extra families has its proportion of acid indigestion (or the wish to eat and drink the things that get the blame, later, for bringing on the indigestion!).

WAVE-TV gives you *much* lower cost per 1,000. We can prove it. So can NBC Spot Sales. Interested in the facts?



CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE
NBC SPOT SALES, National Representatives

THE FIRST TH

WHEN SPONSOR WAS ONE YEAR OLD . . .

SPONSOR began life as a monthly in November, 1946. It operated (and still does) on a simple editorial premise: Every word must help the radio/tv buyer in his appreciation and use of air advertising.

When SPONSOR was one year old we took our readers behind-the-scenes with "One year in the life of SPONSOR," a factual report on our objectives, methods and progress. This was followed by "Two years in the life of SPONSOR," then "The first 8,000 pages."

These intimate glimpses of a trade publication were well received. But somehow the idea was lost in the hustle and bustle of the air age.

We've been asked to revive these reports and we're glad to oblige.

In its first 13 years SPONSOR grew from monthly to bi-weekly to weekly; its staff from seven to 40; its press-run from 8,000 to 15,000 copies per issue; its annual advertising revenue from \$50,000 to well over \$1,000,000; its agency/advertiser popularity from "also-ran" in the early broadcast magazine readership surveys to a dominant figure in all surveys made independently since 1958.

These are some barometers of progress. But what makes SPONSOR click?

Here are some of the answers:

WE SERVE THE MAN WHO FOOTS THE BILLS

We always have. The temptations to branch out editorial (and thus enlarge our advertising opportunities) have been constant. But we've resisted these temptations. We know we can't be all things to all people. So we continue to concentrate on helping the timebuyer, account executive, a manager, and the others involved in radio/tv buying, to a better job.

WE'RE A CRUSADING MAGAZINE

Ever since our birth we've fought hard for worthwhile industry improvements. We antagonize some with our standards. We don't allow expediency to direct our policies. We've fought for an RAB, TvB, sane use of ratings, establishment of a federated NAB (several years back), a new name for spot, spot radio and spot tv billing figures. When many were sounding the death-knell of radio as tv zoomed into significance, SPONSOR released its memorable and factual series, "Radio is Getting Bigger." Right now we're underwriting one of the toughest projects of our career: how to lick the paper workers hurting spot at ad agencies. A hard-working committee of industry leaders is wrestling with this one.

WE START THE TRENDS

There are a million ways to turn out a trade magazine. SPONSOR pioneered the kind that is as easy to digest as a consumer magazine. When we began we introduced the advertising field the highly graphic, readable, interpretive, and factual periodical. When we went weekly we introduced the fast-reading, eight-page newsletter. We still

TEN YEARS IN THE LIFE OF SPONSOR

alize in home readership (and how wives love it!). None of these concepts are copyrightable, and our innovations are now discernible throughout the trade field.

OUR EDITORS ARE AGENCY-EDUCATED

None in the advertising magazine field, SPONSOR is edited by men who have held executive posts at top advertising agencies. John McMillin, executive editor, and Ben Bodec, news editor (our two key editors), spent a total of 26 years at Compton, J. Walter Thompson, Kenyon & Eckhardt, and other large agencies. These men are exceptional analysts and writers. But more than that, they bring their readers advertising understanding and know-how far beyond creative and mechanical skills. SPONSOR's strength always has been in its product. Some 20 editors, the top nine of whom average nearly seven years each at SPONSOR, are on the job.

WE SPECIALIZE IN BEING USEFUL

When SPONSOR was beginning, extracting facts-and-figures from agency and advertiser sources was no mean feat. But the industry gradually has learned to share its secrets; and we've had a hand in this education. In the past year two agencies (Leo Burnett and N. W. Ayer) broke hush-hush policies by inviting us to analyze their operations and report our findings with no holds barred. They must have liked the results; both ordered thousands of reprints.

Useful information is the heart of SPONSOR'S editorial content. Case histories, cost studies, research analyses, charts, and surveys of all kinds dot our pages. Standard for the industry are such tools as Tv Basics, Radio Basics, All Media Evaluation Study, Network Paragraph, Five-City Directory, Tv Dictionary, Timebuying Basics, Marketing Basics, Annual Farm Issue, Annual Negro Issue, Timebuyers of the U. S. In November, 1959 our Readers' Service answered 225 agency/advertiser questions.

WE INFLUENCE THE INFLUENTIAL 7,500

SPONSOR's target, editorial and circulation, is some 7,500 agency and advertiser executives whom we consider worth reaching because they participate to some degree in advertising decisions. Of these, perhaps 2,000—largely time

buyers—are of major importance. Our task is not only to reach but to truly influence the 7,500. This is a tall order. These are busy people who must pick their reading matter with care. It takes a penetrating use book which covers the weekly essentials (and avoids the non-essentials) to register. SPONSOR registers so well that in 1959 we averaged close to 100 paid subscribers at such prominent spot-buying agencies as Young & Rubicam, BBDO, McCann-Erickson, and J. Walter Thompson.

These are signs of our progress as we enter our fourteenth year. There are others. For example, in 1959 our renewal percentage climbed 14% over the previous year; newspaper and magazine publicity mentions tripled; advertising income reached an all-time high; new surveys appeared which attested to our continuing leadership among agencies and advertisers. And in June, 1959 we began publication of CANADIAN SPONSOR, a biweekly edited in Toronto.

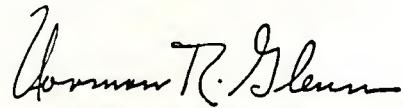
OLD RATES IN 1960 FOR OLD ADVERTISERS

1960 brings an advertising rate increase, the first since 1957. But it's our wish that we give old advertisers a break. So we have decided to guarantee current contract advertisers our old rates until 1 January, 1961.

We have many plans afoot for 1960. Not the least of these is the further professionalizing of our sales and sales promotion departments, two operations which have taken a back seat as we've gone all-out on improving our editorial product. So you can expect to hear more about our advertising values* and see us more often during 1960.

I hope that this report tells you what you want to know about SPONSOR. If we've omitted anything, please drop me a line and I'll do my best to furnish the fill-in.

SINCERELY,



EDITOR AND PUBLISHER

*A presentation explaining trade paper values (1960 vintage) has just been completed by our promotion department. We'd like to show it to you. May we?

SPONSOR

The magazine radio/tv advertisers use

40 E. 49th St. (49 G Madison) New York 17, N. Y. Telephone: MURray Hill 8-2772

in
TOLEDO
 you know where
 you're going with
WSPD NBC
 RADIO
 More audience
AROUND the CLOCK
 than the next 2 stations
 combined.

FIRST in TOLEDO for 38 years!

Call KATZ—
 today
 for tomorrow's availabilities

a
STORER
 station

National Sales Offices:
 625 Madison Ave., N.Y. 22
 230 N. Michigan Ave., Chicago 1

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher
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Secretary-Treasurer
 Elaine Couper Glenn

VP-Assistant Publisher
 Bernard Platt

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 Jane Pinkerton
 W. F. Miksch

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 Rich; Irene Sulzbach; Flora Tomadelli

WHEELING: MAJOR TV MARKET

One Station Reaching The Booming Upper Ohio Valley

No. 17
WTRF-TV Image Series
FASHIONS



Bobbie Brooks

Fashions for smart women, by smart women in a market where the buying habits of *all* women are constantly influenced by advertising on WTRF-TV. With new expansion near completion, the Bobbie Brooks 300 employee payroll will soar above the million dollar mark. BB—another growing industry comprising the rich, busy and booming WTRF-TV Wheeling Market. Here, in a 36-county area, *two million people* with an annual spendable income over *2½ billion dollars*, spend at 7,500 retail outlets and ring up nearly two billion dollars yearly in retail sales. People who *work*, people who *spend*, people who find WTRF-TV *worth looking into!*

Bobbie Brooks

BELLAIRE GARMENT COMPANY, Bellaire, Ohio (Just 3 miles from Wheeling on the Ohio side) One of the 11 plants producing smart, nationally famous Bobbie Brooks Fashions for Women.

For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at CEdor 2-7777.

National Rep., George P. Hollingberry Company.

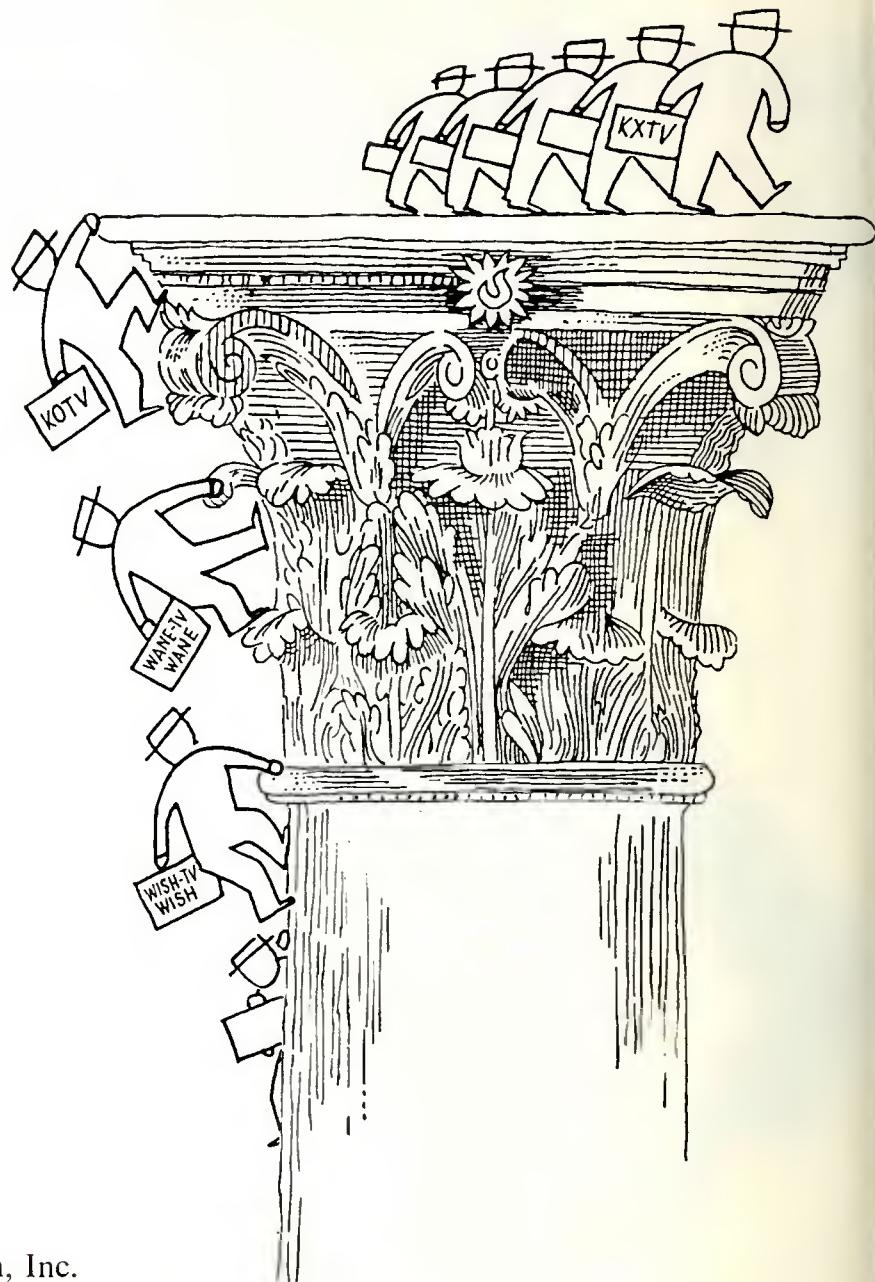
316,000 watts NBC network color

WHEELING 7, WEST VIRGINIA

reaching a market that's reaching new importance!

wtrf tv
7





H-R Television, Inc.

now represents these
Corinthian television stations:

KOTV Tulsa
KXTV Sacramento
WANE-TV Fort Wayne
WISH-TV Indianapolis

H-R Representatives

now represent these
Corinthian radio stations:

WANE Fort Wayne
WISH Indianapolis

H-R will assume representation of KHOU-TV Houston on September 15.

Responsibility in Broadcasting

THE CORINTHIAN

Sponsor

backstage

Radio—the plight thickens

I have not seen Mr. and Mrs. Ira Herbert since 1954 when they sold out their 20% interest in WNEW, New York to a group led by Richard D. Buckley and went into retirement in Palm Beach, Florida. Radio, then, I thought, was about to lose forever two of its brightest, warmest people. But Ira was not feeling too well in those days, and his able and ever-loving wife, Bernice Judis would hear of nothing but to get him off the treadmill and down to the sunny climes for a rest.



Anybody who's been around broadcasting for the past 15 or 20 years knows what a remarkable contribution Ira and Bernice Herbert made to radio, particularly on the programing level. To a great degree they were responsible for the music-news format, which in time, was to prove the life-saver of radio, the approach which enabled independent radio stations to withstand the formidable competition of television, and to go on to bigger profits than the most optimistic of broadcasters themselves believed possible.

Those who've been around the business this last decade or two know that Ira and Bernice gave to broadcasting some of its shrewdest practitioners. Westinghouse's national program director Dick Pack and Bill Kaland learned large hunks of their trade at the Herbert's WNEW. Ted Cott of NTA, David Yarnell of WMGM, Steve White of WRCA, Bob Smith of WOR, and Alan (Bud) Brandt, one of today's more successful public relations specialists, were WNEWers.

No program technique as successful

When the news broke this week that the Herbarts were coming back into the business, I'm sure there were loud cheers in many quarters. Their purchase of WAKE, Atlanta, Ga. and WYDE, Birmingham, Ala. from the Bartell Family Group for \$1,025,000 (with Milton Biow of the agency of that name, which he folded in '56, and Emil Mogul of the Mogul, Williams & Saylor advertising agency as partners) came as one of the most welcome bits of news I've encountered on the broadcasting front in a long, long day.

Their timing could not be better. Radio, as is painfully apparent, is living through a bad time. For a multiplicity of reasons, not the least of which is the current Oren Harris Subcommittee on Legislative Oversight hearings into payola, the so-called Top 40 format is being dumped by station after station. This, in itself, is not necessarily a calamity.

What does seem to me a near calamity is the incredible amount of blind groping which passes for radio station program policy these days. Many formats are being tried, and in various situations, of course, various program structures are working out quite well. In

- KOTV**
TULSA (H-R)
- KHOU-TV**
HOUSTON (CBS-TV *Spot Sales*)
- KXTV**
SACRAMENTO (H-R)
- WANE-TV**
FORT WAYNE (H-R)
- WISH-TV**
INDIANAPOLIS (H-R)
- WANE-AM**
FORT WAYNE (H-R)
- WISH-AM**
INDIANAPOLIS (H-R)

STATIONS



MOVE ON AIR . . .
in the DOLLAR-RICH
CHANNEL 5 Viewing
AIR-ea!

Eastern Michigan's most powerful air salesman reaches and motivates the clothing buying habits of 14.5 per cent of Michigan's total population—with an established income of almost two billion dollars—in the rich and abundant 25-county air-ea served exclusively by Channel 5.



some markets so-called "good music" stations are coming into their own. In others, exclusively long-playing album music is successfully featured.

But nowhere has a broadcaster yet developed a program technique, an over-all approach that will revolutionize the industry in the sense that the basic music-news format did when the Herberts were running WNEW as the most successful independent station operation, not only in New York, but in the entire nation.

I don't really know, of course, that Ira and Bernice are once again going to set the broadcasting business aflame. Six years of basking in the southern breezes is a long time. But I'm betting that before 1960 is through the Herberts will have made a number of exciting contributions to the broadcasting business. And I and a few hundred other people of my acquaintance are rooting loudly for them to do so. Whether they do or not, however, I welcome them back.

FCC should spell it out

This particular piece is being written on Monday, 8 February, on which day, of course, the aforementioned Harris Subcommittee payola hearings are to start.

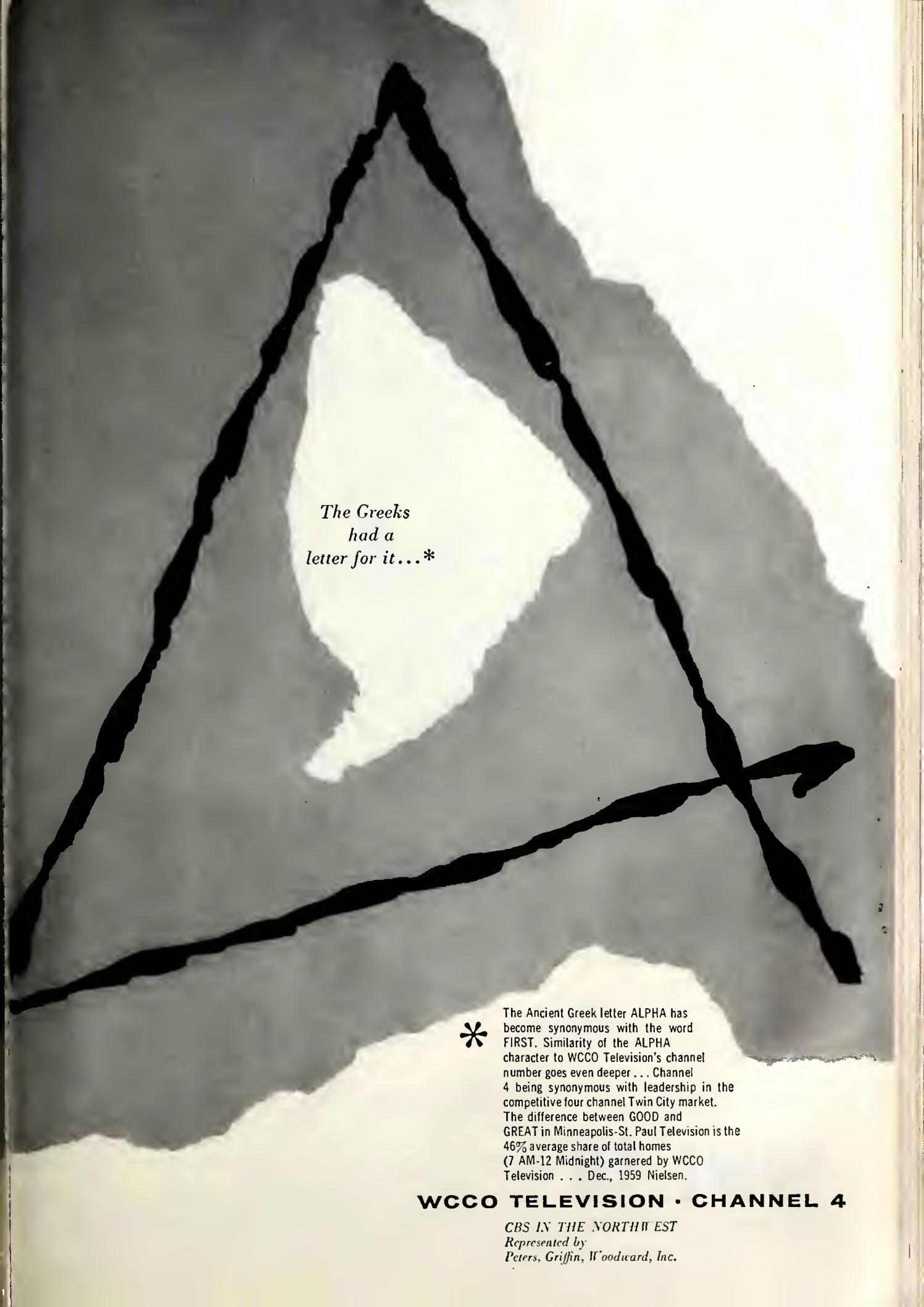
The *New York Daily News* this morning, before the first witness had yet made his appearance before the Committee, carried this page one headline: CHARGE PAYOLA BY PARTY GIRLS, DISK JOCKEY PROBE ON TODAY. The three-column story on page two revealed the news carried in the trade press a month ago, that the Committee had subpoenaed the books of the Americana Hotel in Miami Beach, where the disk jockey convention was held last May. One paragraph in the story is quite a tip-off as to how the jockeys, broadcasters and record people involved may expect certain segments of the press to treat the Harris hearings stories. The paragraph read:

"... Unconfirmed reports say that two plane loads of party girls were flown from Chicago to Miami Beach to help make the convention one of the greatest orgies of all time."

There surely is nothing very much anybody can do about this type of coverage, and to a certain degree it's even possible that a small handful of operators on both sides of the fence have been asking for it.

I do hope that when the hearings are over, the Federal Communications Commission will spell out precisely what it requires a broadcaster to do when a record is played, in which said broadcaster has any kind of interest. For example, there is nothing now wrong, nor to my knowledge has there ever been anything wrong with the Radio Corporation of America owning both the NBC, a group of television and radio stations and RCA Victor Records; nor with CBS owning Columbia Records; nor with American Broadcasting-Paramount Theatres owning both the ABC networks and the ABC-Paramount record company. Nor with any local broadcaster around the country owning a label of his own, or a music firm, or a distributing company or what have you.

This type of diversification is most common throughout American industry. The Smathers Bill hearings before Senator John Pastore a while ago went into this very thoroughly, and found nothing wrong with it. The present situation, however, has cast new shadows over diversified ownerships of this kind. I think a clarification is sorely needed, and I hope it will come soon.



*The Greeks
had a
letter for it...**

The Ancient Greek letter ALPHA has become synonymous with the word FIRST. Similarity of the ALPHA character to WCCO Television's channel number goes even deeper... Channel 4 being synonymous with leadership in the competitive four channel Twin City market. The difference between GOOD and GREAT in Minneapolis-St. Paul Television is the 46% average share of total homes (7 AM-12 Midnight) garnered by WCCO Television . . . Dec., 1959 Nielsen.

WCCO TELEVISION • CHANNEL 4

*CBS IN THE NORTHWEST
Represented by
Peters, Griffin, Woodward, Inc.*

WAST

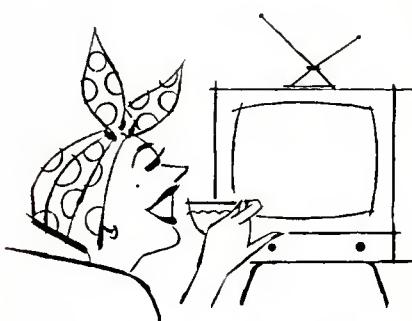
ALBANY, NEW YORK
HAS JUST HOPPED ON THE
BIG MAC
GRAVY TRAIN!



with NABISCO CEREALS SPONSORING
1/2 HR A WEEK FOR 26 SOLID WEEKS!

GET COMPLETE DETAILS FROM:

U.A.C.I.
UNITED ARTISTS ASSOCIATED, INC.



Morning coffee
and WWL-TV . . .
new New Orleans favorite!

Coffeebreak is the time for New Orleans housewives to take an "entertainment break" with WWL-TV . . . where they can watch LIFE OF RILEY, MEDIC, HIGHWAY PATROL and other favorite weekday shows. Ask Katz about the popularity of WWL-TV's morning shows.

WWL-TV
CBS NEW ORLEANS

49th and Madison

Supermarket superman

We thought the Eavey Supermarket story on page 40 of the 23 January issue of SPONSOR was tremendous! After Bert Maher finishes reading this story he should feel like the "world's top supermarket salesman." Everybody at WANE-TV has read it and is very impressed.

Doug Shull
prom. mgr.
WANE & WANE-TV
Fort Wayne, Ind.

Radio print sheet

I was very interested in the item in your 16 Jan. issue, about WMCA's *Noon Time News*, since KGEE has a similar sheet.

We distribute the *Lunch News* to restaurants throughout Bakersfield daily, and any doubts we might have had about its effectiveness were dispelled last week when we were late in getting it out. Thirteen phone calls came in in 15 minutes, wondering where the *Lunch News* was.

We provide advertising space on the sheet, which is sold in combination with a spot schedule and use the slug lines—a form of subliminal advertising—as a bonus for our regular sponsors.

I'd be interested in hearing from other stations which are using similar ideas. Incidentally, my thanks to you for the many features and sales ideas I've culled from SPONSOR over the years.

Richard Kelley
prom. consultant
KGEE
Bakersfield, Calif.

• SPONSOR, too, is always interested in hearing about effective station promotions, particularly those which help to build a strong, forceful image for air media.

Right people, wrong slots

I am writing in regard to two errors which appeared in the January 30, 1960 issue.

1. Marian Manzer is in our Chi-

cago office, not Minneapolis, as shown.

2. Ben Leighton is in our Med Department here, not the Accou Group.

Charles E. Anderson
media research
Campbell-Mithun, Inc.
Chicago

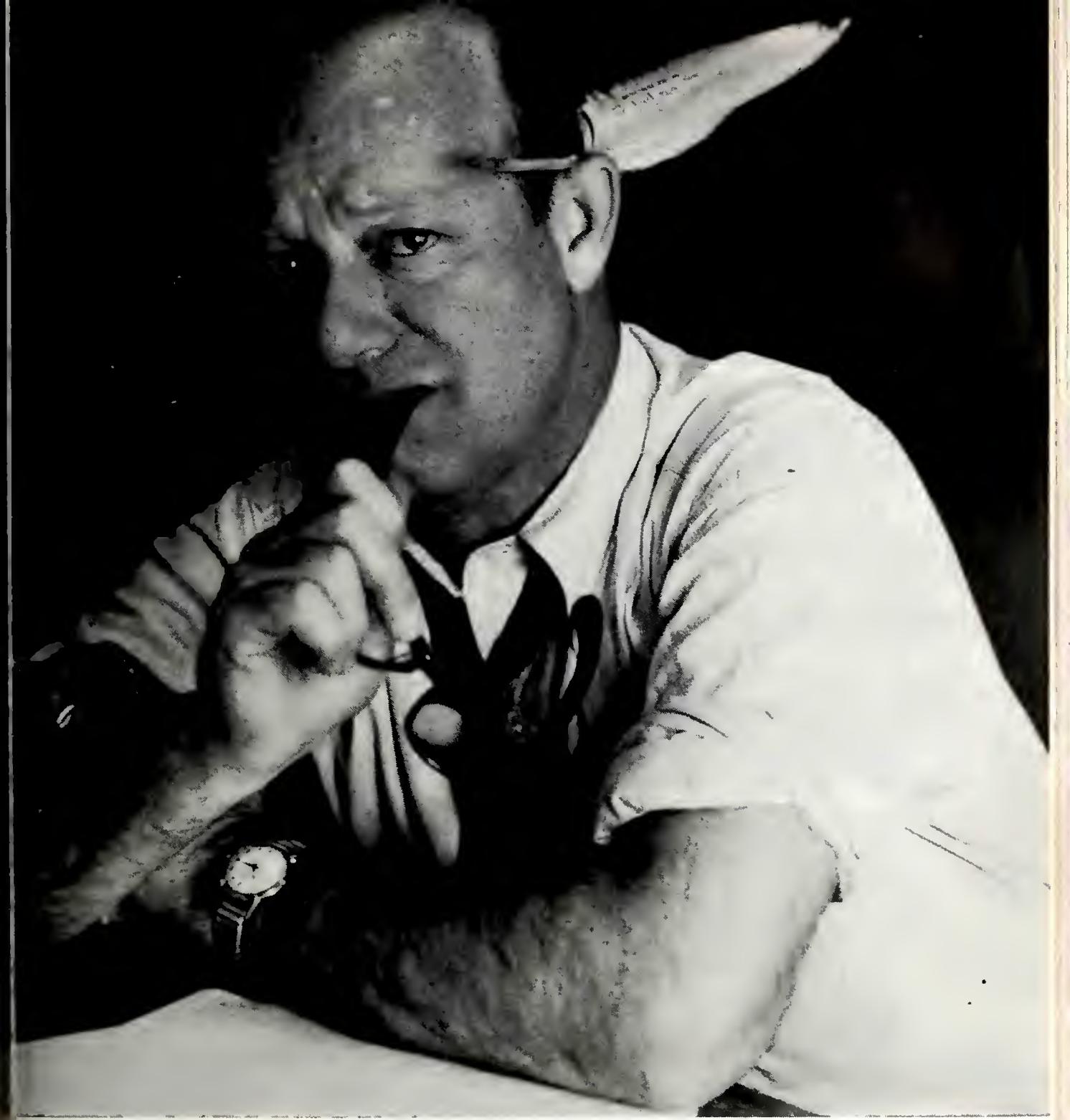
Sold on 'Seller's Viewpoint'

I think that every once in a while everybody needs a pat on the back and I have been meaning for sometime to tell you what I think about the feature you run called "The Seller's Viewpoint." The two recent examples that I have seen, which remain in my mind, are those written by Ed Mullinax, of WLAG, L. Grange, Georgia, and Bob Rounsville, of Atlanta, both gentlemen making a lot of sense.

For some time now I personally have felt that there is another phase of broadcasting which the national buyer overlooks. That is the fact that the successful radio station today, dealing with local merchants and businessmen, must ring the cash register or it doesn't get renewed from the local merchants and businessmen. I am sure that you would agree that if a national campaign fails in any given area or in the nation as a whole, there is no one to blame but the advertiser, because no one radio station could cause widespread failure. The reverse is completely true, as far as local advertisers are concerned. The station has to produce, or he has lost a client. So, it has occurred to me that maybe a buyer should look at the success of local radio, and let it be a guide toward determining the potentiality of any given radio station.

Jack Weldon
sales mgr., WSL
St. Petersburg

• SPONSOR welcomes comments from readers. If you'd like to sound off in this column or give us your "Seller's Viewpoint" we'd be glad to hear from you.



"You think you got problems?"

"Last night I get stuck for the check at Tom's. I miss the 5:22. This morning I break a shoestring on my cordovans. My substitute secretary puts cream in my coffee. The maitre d at the Sixes gives me a glassy stare when I show up with a client for lunch. The waiter brings me a Martini with an olive. My manicurist can't take me at 4 as usual. My speaker phone's got feedback. My contour chair is out of whack. The vest to this suit was misplaced at the cleaners.

"Now I hear a tv set is on the blink in WSLSTV's 58-county market, changing the total tv homes from 448,001 to 448,000."

WSLS-TV

Channel 10 • NBC Television

Mail Address: Roanoke, Va.

A broadcast service (with WSLS Radio)

of Shenandoah Life Insurance Company

National Representatives: Blair Television Associates

foreign ministers time to con-
sult with the governments.

TOPEKA AREA & Central Kansas Gathers Bumper Wheat Harvest

3rd Year of Excellent Crops
Boosts Bank Deposits to
New Record Heights

TOPEKA — (Special) —
Prosperity extends throughout all Central Kansas and the Topeka area as 1959's
year-record wheat crop

TOPEKA

Has 1 TV Station

WIBW-TV

Is It!

All Day-Every Day

Survey-Proved

WIBW-TV
Tops Competition
... serving a total of
38 Kansas Counties

As A Bonus
WIBW-TV
Is The ONLY
TV Station Available
to 100,000
WHEAT-RICH
TV HOMES
in Central Kansas

WIBW-TV

CBS • NBC • ABC

Channel 13

TOPEKA, KANSAS

(Division Stauffer-Capper Publications)
Represented by Avery-Knodel, Inc.

Timebuyers at work

Dan Kane, Ellington & Company, Inc., New York, illustrates how his agency established an effective radio buying campaign for Cities Service. "We use minutes during prime traffic periods weekdays and reach the motorist when he's most likely to be receptive to our message. Beyond that, though, many Cities Service dealers have radios at their places of business, and that's where this kind of scheduling pays off in extra dividends. We reach the motorist and the dealer with the same commercial. It's not too extraordinary an occurrence for the dealer to hear the company's message on the car radio of the automobile that he's servicing. Since Saturday and Sunday driving habits are less explicit than weekday patterns, we run a schedule of I.D.'s. The increased frequency extends our range and adds to the total impact of the campaign." Dan notes that the Cities Service story shows that a buying pattern based on sound research doesn't automatically become dated. "We've been making this kind of buy for several years without any loss of efficiency; in fact all signs point to continued sales success."



Pauline Mann, Zlowe Company, Inc., New York, points out that while her reasons for selecting or rejecting a station may at times appear contradictory, "they are quite valid in terms of the needs of the specific advertiser. My regrets to the station reps who made pitches and didn't get an order. While the cost-per-1,000 makes your

station a terrific buy, unfortunately your audience is not selective enough for product A, but it's too selective for product B. Your coverage area is too limited for product C's wide distribution, but too broad for product D's limited distribution. Your sponsor list carries too many low-priced retail outlets that don't distribute quality product E. Your station, on the other hand, carries too few of the retail chains where mass product F is

distributed. Your morning traffic time is sold in rotating positions only, and the product G message must have a fixed position for repetition. But your morning time is sold only as a strip and the product H message is to be aired only twice weekly. The product J budget is too limited to saturate the market, and product K is committed for the next 26 weeks, but maybe, fellas, maybe next time around."



the Price is RIGHT

of color TV



Yes, *The Price Is Right* when homemakers get the whole color-full picture via compatible color television. The magic of the modern super-market is set down right in the living room with every product displayed with the exact colorful persuasion planned by its manufacturer.

New packages and products are appearing in increasing numbers at WBAP-TV, where complete color facilities include the new RCA television color tape recorder.

FIRST IN COLOR
FIRST IN PROGRAMS
FIRST IN TEXAS

WBAP-TV



FORT WORTH 3900 BARNETT ST.
DALLAS 1900 NORTH AKARD



In Gorgeous Color . . .
Watch Bill Cullen in
"THE PRICE IS RIGHT"
Wednesday nights over NBC-TV
For Lever Brothers.



PETERS, GRIFFIN, WOODWARD, INC.
Exclusive National Representatives

the prestige independent with network audiences!



The "content" of a rating point on WPIX-11 and the top network-station in New York is *the same!* Nielsen proved that incomes, home ownership, ages, jobs, etc. follow identical patterns.* The reason is logical and understandable. WPIX-11 is programmed like a Network station with network-proven and network-quality shows every half-hour, every night. This WPIX-11

"network look" brings increased sales impact to your commercial messages — makes them more receptive, more effective, more productive.

Where are your 60-second commercials tonight?



WPIX *new* york

*Special Nielsen Qualitative Study for WPIX-11 . . .

. . . Details upon request.

© 1960, WPIX

SPONSOR-SCOPE

20 FEBRUARY 1960
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SPONSOR
PUBLICATIONS INC.

Station reps have already begun to show concern over the competitive prospects facing them this fall from the mounting number of tv network spot carriers.

As things look right now there will be at least 20 hours of them on the nighttime schedules of the three networks.

ABC TV can be figured on for 11 hours, NBC TV, seven and CBS TV, two.

NBC TV, which the trade sees as bent on giving ABC TV a hard run on the action front, has already disclosed it will have an hour spot carrier of western, adventure or suspense description in tee-off time every night of the week.

Observed one rep to SPONSOR-SCOPE: "Something drastic better be done to meet this expanding penetration into spot—like the immediate organization of a project exclusively to selling selective spot as a medium."

Don't be surprised if the Lincoln-Mercury division of Ford (K&E) takes over the Alfred Hitchcock series in behalf of the forthcoming Comet compact.

NBC's got it under contract for two years and the asking price is \$65,000, which would make it the most expensive dramatic half-hour in tv.

The parleying's been between NBC's Bob Kintner and L.M.'s Charles Moore.

Buying activity in national spot tv and radio simmered down somewhat the past week.

Tv buys included Campbell's Beef and Chicken Gravies, P&G's Joy, Brown Shoe, Kellogg's Gold Medal Macaroni & Spaghetti, all out of Burnett; Chun King (BBDO Minneapolis), flights in 50 markets; Lipton Tea (SSCB).

Lincoln Mercury (K&E) bought its first batch of radio spots in behalf of its compact car, Comet.

Here's an agency that wants to show the client that it can buy spot radio as cheaply nationally as the account has been doing through local coop.

The sponsor is Ward Baking and the agency, Grey. And to prove the point Grey is asking stations to cooperate by establishing—on their rate cards—discounts covering the use of anywhere from 1,500 to 2,000 spots a year.

Grey's basic recommendation to Ward: 40 to 50 spots a week for 52 weeks.

Incidentally, this year-around plan is just the opposite of the strategy that a competitor, Continental Baking, is putting into effect for its Wonder and Profile brands' spot tv operations. Continental has gone from a 52-week to a flight policy.

What makes the Continental switch of major significance: (1) the two breads use over 100 markets; (2) the account had built up one of the most valuable spot franchises in spot tv (shows like *Gunsmoke*); it billed as high as \$100,000 in a single market.

For some agency showmen the deluge of newsprint garnered by Jack Paar's walk-out from NBC TV poses two inferences worthy of pondering by the business:

1) That more than ever what happens in or to tv is of top-bracket news importance—underscoring the fact that as a medium tv is without parallel in intimate impact on the emotions, minds and habits of the vast majority of American homes.

2) That individual ratings can be of minor import when stacked against the accumulative effect produced by frequent exposure of a provocative attraction with low ratings.

Standard Oil of Indiana apparently doesn't go along with Esso on the latter's policy away from radio news.

Indiana, in Chicago for instance, has swung from a morning newscast on WBBM (of 20 years standing) to **News Headlines Around the Clock** on WGN, adding up to about 100 broadcasts a week.

Though the mechanics of rencwing won't get started until June, **Kellogg (Burnett)** has pretty well decided to stick with its spot for its moppet-oriented programs.

Open to decision: changes in show lineup, markets and stations.

CBS TV with its soap operas and **NBC TV** with its daytime game shows seem to draw larger quotients of the lower income groups.

Here's how the networks break down by income levels in the daytime, as based on Nielsen data for November-December 1959:

NETWORK	UNDER \$5,000	\$5,000-8,000	\$8,000 & OVER
ABC TV	36%	52%	12%
CBS TV	41%	44%	15%
NBC TV	41%	39%	20%
U.S. Brackets	41.3%	38.4%	20.3%

(For similar breakdown re **nighttime** programming see 13 February SPONSOR-SCOPE.)

Adam Young, Inc., has plans for deep penetration of the whole South, and it's set up a separate arm, **Southern Advertising Sales, Inc.**, for the purpose.

The subsidiary will take over the Atlanta and St. Louis offices and eventually it will have offices in New Orleans, Nashville, Dallas, Miami and Richmond.

It's Young's first dip into regional operations on a broad scale. The premise: though the rest of the country has been given blanket coverage by the rep field, the South hasn't, with one exception, got the regional concentration it merits.

Hal Parks will head up SAS out of Atlanta.

Watch for a broadening attempt among top stations in key tv markets to shorten the margin of product protection for spot to five minutes: it's now generally 15 minutes for daytime and a half hour at night.

One of their main arguments: the expansion of network spot carriers and the checkerboarding of daytime network advertising is making it pretty tough for them to take care of a lot of their spot business without running into product conflicts.

They also contend: (1) some network advertisers often cowatcher competitive brands of the same product; (2) research has yet to prove that proximity weakens a commercial message and (3) anyway, the protection thing is a tradition carried over from radio and without rhyme or reason.

If you want to know why there's a lot of spurt buying in air media, harken to this

More and more top managements in the manufacturing business are putting their advertising and sales budgets on a quarterly-basis, with even this subject to review at any time.

There are even some major clients who are being urged by their financial v.p.s. to set up their total allowable expenses on a monthly basis, as against a percentage of the year's total.

Of course, it's all anathema to their agencies, since it puts a restriction on the use and full growth of advertising effectiveness and values. In the long run, say the agencies, the end cost of advertising and loss of potential sales well outbalances what may have been saved from cautious budget dribbling.

SPONSOR-SCOPE *continued*

The chances of a nighttime show in the top 30 to achieve a 40 or better share of audience continues to ebb: in fact, you might consider your program practically a click if it carves out at least a 35% share.

Here's how the top 30 shows over the past three seasons have stacked up in terms of shares of audience:

SHARE	1957-58	1958-59	1959-60
55% & higher	1	1	2
50-55	4	1	1
45-50	14	7	11
40-45	7	15	6
35-40	4	6	10
Total	30	30	30

If the initial 7-city Arbitron is an indicator, the **Art Linkletter** strip on CBS TV appears to be in for a jostling from NBC TV's **Loretta Young** repeats.

The ratings for the first three days of the rerun series broadcasts (5.6, 7.6 and 9.8) put the show in first place, with Linkletter, for the first time, a runner-up.

The L. Young participants to date: **H. J. Heinz**, **Frigidaire** and **Nestlé**.

NBC TV's new schedule of discounts, which becomes effective 1 April, seems to have made a better impression with agencemen than its CBS TV predecessor.

The consensus, as deduced by SPONSOR-SCOPE, was along these lines:

- NBC's structure was far more realistic for the year-around advertiser and that it didn't penalize him in favor of the strictly summer user.
- For the big customer the discount range on NBC—35% to 25%—adds up to more savings than CBS' range of 33 to 19%.
- Nobody, including those with 9-10:30 time, gets hurt on NBC.

Proctor Electric (Weiss & Geller) has left the ranks of spot tv, at least temporarily, for a flier in network tv via a Jerry Lewis special and daytime quarter-hours.

There'll be 20 of them over a period of six weeks, and the buy makes a rare case of a traffic appliance tying its nighttime personality into a daytime campaign.

Obviously a clincher in the NBC TV deal: Lewis will tape commercials for the daytime participations.

There's also a possibility of GE going daytime.

But in the meantime two of its agencies, BBDO & Y&R, are driving hard to come up with lists of nighttime program prospects, of varied segments, for the coming season.

GE seems to be still reveling in the excitement and talk engendered by its recent two-hours special delivered by Y&R.

The distress prices at which the tv networks are selling some of their leftover wares has already evoked this sort of talk from agencies with year-around commitments: the insertion of favored nations clauses guaranteeing them the same rates.

Without pointing the finger at specific networks or deals, it is suffice to say the bargain counters are heaped high and the price tags inordinately below list.

Among the latest transactions: (1) Nighttime spot carriers going for \$12-16,000 per commercial minute as compared to \$24-28,000 for the fall-winter season; (2) waiving of talent cost and letting the time go for affiliate compensation only; (3) providing the agency's commission on a deal like (2) from the shares that would normally go to the network's o&o's.

SPONSOR-SCOPE *continued*

Esquire Magazine is the latest publisher bent on diversifying its investment interests in the direction of radio and tv stations.

It's set up a broadcasting division for that person, with Barry Sherman in charge. He was formerly with **WITH**, **Balto.**, **WSCR**, Scranton and the **Dave Baltimore** stations.

WSAI, Cincinnati, is showing that radio can give the newspapers tit for tat in the area of criticism and in a dignified way.

The station reviews the local two dailies six times a day, praising as well as panning their coverage and treatment of the news and so forth.

One big difference between the media: the station offers equal time to the newspapers for rebuttal to a rap, but so far the opportunities have been bypassed.

According to NBC TV's calculations, it's had the smallest margin of increase for a daytime hour (gross) over the full network during the past year.

The comparison:

NETWORK	JANUARY 1960	JANUARY 1959	INCREASE
ABC TV	\$42,732	\$40,033	6.9%
CBS TV	67,615*	62,890	7.5%
NBC TV	65,765	63,568	3.5%

*This makes the first time that a full lineup on CBS cost more than on NBC.

NBC TV is turning to its affiliates for a share of the added discounts that will be available to the network's bigger advertisers after 1 April.

The plan: to put the pre-freeze stations on a clock-hour basis instead of a unit-hour basis as their contracts come up for renewal. In other words, they—like the post-freeze stations—will get 50% of the hour rate on each nighttime half cleared.

The pre-freeze stations are now entitled to 60%.

Where spot radio may be lax, judging from what media analysts say: coming up with specific figures on potential accumulative audiences.

Like how many listeners an advertiser could expect if he used say 10 spots a week in the top 50 markets.

Note these media researchers: what spot radio needs most at the moment is more specific calculations and less generalities. Also, that sources for such mathematics are available to the medium but it's not taking maximum advantage of them.

Bulova, via McCann, is again making as though it will be doing something about returning to radio one of these days, after an absence of 11 years.

The agency's timebuying department has on and off for months talked to reps about different plans and use techniques, but as yet nobody has called for availabilities.

The other half of **Journey to Understanding** has been disposed to American Motors by NBC TV for somewhere in the neighborhood of \$500,000.

With Norelco as co-sponsor, this renewed series will take in at least six one-hour and 10 half-hour programs.

The joint proceeds (\$1 million) just about covers station compensation and costs of coverage, but the network figures that it's still ahead thuswise: (1) it's carrying out a public service obligation to the hilt; (2) keeping its affiliates happy by compensating the affiliates they'd carry sustaining anyway.

For other news coverage in this issue, see **Newsmaker of the Week**, page 6; **Spot Buys**, page 46; **News and Idea Wrap-Up**, page 62; **Washington Week**, page 57; **SPONSOR Hears**, page 60; **Tv and Radio Newsmakers**, page 72; and **Film-Scope**, page 58.

Two kinds of husbands . . . one kind of television!

Husbands come in all shapes and sizes. So does KPRC television. Leave to the program-wise wife to select the right KPRC television for her husband. One glance at the bias-cut says KPRC-TV will sell when he switches, never bind when he turns away. Always comfortable. Assorted sizes, in programs, spot announcements, participations.



Edward Petry & Co., National Representatives



television for big and little



COURTESY OF
P. H. Hanes
Knitting Co.



FAMOUS ON THE LOCAL SCENE  YET K



YOU KNOW WHERE YOU'RE GOING

with

STORER

—THE STATIONS THAT ACCENT THE SELL

Steer your sales to steady increases with a name that is known for results. Storer stations give you maximum audience sales impact in the nation's important markets. For example, in Miami, Storer Radio WGBS covers all South Florida with 50,000 watts, CBS programming, and top local personalities. In Milwaukee, Storer Television WITI-TV provides one of America's most prosperous markets with CBS programs and the largest library of film features of any station in the area. With Storer stations, you know where your sales are going. With Storer...they're going up!

STORER
STATIONS

TELEVISION

DETROIT

WJBK-TV

CLEVELAND

WJW-TV

TOLEDO

WSPD-TV

ATLANTA

WAGA-TV

MILWAUKEE

WITI-TV

RADIO

PHILADELPHIA

WIBG

DETROIT

WJBK

CLEVELAND

WJW

WHEELING

WWVA

TOLEDO

WSPD

MIAMI

WGBS

LOS ANGELES

KPOP

NATIONAL SALES OFFICES:

625 Madison Ave., N.Y. 22
Plaza 1-3940

230 N. Michigan Ave., Chicago
Franklin 2-6498

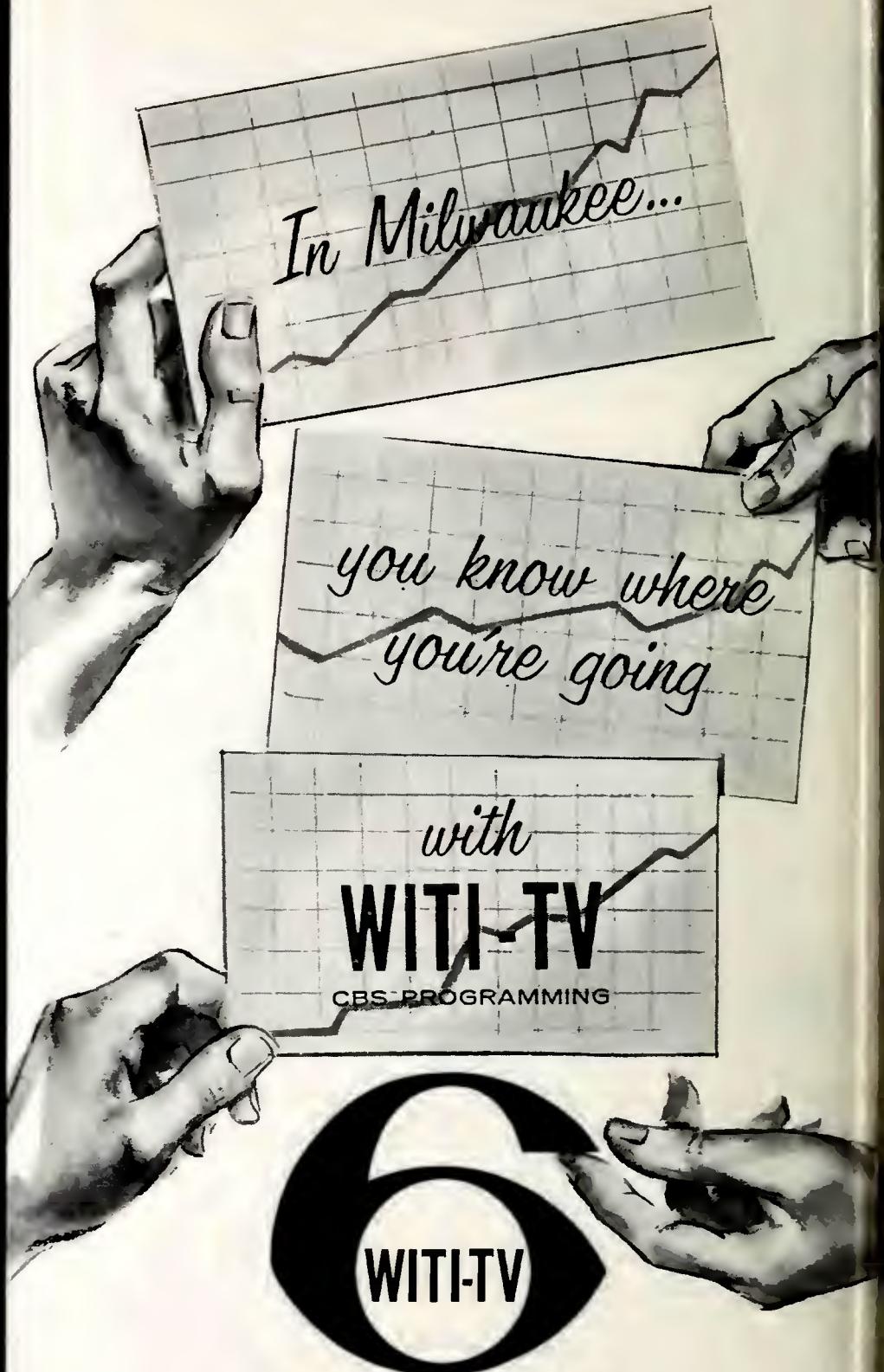
OVER
3,000
FEATURE
FILM
TITLES



MORE
THAN
ALL
OTHER
STATIONS
COMBINED



MGM
•
RKO
•
20th CENTURY
FOX
•
ALLIED
ARTISTS
•
PARAMOUNT
•
UNITED
ARTISTS



EXPERIENCED HANDS to help build your sales
in one of America's most prosperous markets.
Call BLAIR today for top rated minutes.

^a**STORER**
station

National Representatives
BLAIR TELEVISION ASSOCIATES

TOP LEVEL corporate decisions mean increased programing and sales opportunities for stations. Here David Ogilvy, M. J. Rathbone and Ely Landau confer on Jersey Standard's *Play of the Week*



LOCAL TV WINS POWERFUL FRIENDS

JERSEY STANDARD'S PLAY OF THE WEEK BUY HIGHLIGHTS NEW SALES TREND IN STATION-SYNDICATION PROGRAMMING

Station managers are discovering that some of their hottest items these days are programs which only a few months ago they dismissed as unsalable. Reports reaching SPONSOR last week indicate that bigger advertisers are spending more money with greater frequency and in a greater number of markets for precisely the show that once displayed the "it can't be sold" label.

This complete turnaround has taken place only in the last few weeks, cutting across the lines that often compartmentalize local programing sales and syndication from advertiser board decisions and agency program scouting.

The new trend is summed up in the word *image*

—a new consciousness by both corporations and stations on the general impression they leave on the public. A whole new world of programing and sponsorship is coming into being that comes out of public relations strategy, supplementing rather than replacing advertising which comes out of sales thinking.

The most electrifying example of this tendency involves what is probably the largest local tv buy ever made—Jersey Standard's order through Ogilvy, Benson & Mather, for 13 weeks of WNTA-TV's *Play of the Week*, with options running up to three years. This single, one-market, one-program order amounts to over \$500,000 worth of local tv business.



PROGRAMMING breakthrough in two-hour dramatic category at station level and using video tape for later syndication was scored by Ely Landau (r), NTA board chairman and WNTA-TV president, Mal Klein (l), exec. v.p. of station, and Don Quinn, now v.p. of NTA spot sales



GOOD business and a public relations opportunity are what M. J. Rathbone (c), Jersey Standard president, called his sponsorship of *Play of the Week*. David Ogilvy and a.e. Dick Casper of OB&M, left, discuss contracts with Mal Klein and Ely Landau of NTA and WNTA-TV, right

While Jersey Standard's move is unusual in its size and in the type of program it bought from NTA, it is certainly not unique. The CBS stations division, for example, has made sales of a similar nature. The Community Savings & Loan Association sponsored *Time and Style*, a special show, recently on KMOX-TV, and the Southern California Booksellers Assn. is backing the *Caraval of Books* series on KNXT, Los Angeles.

There's the same drastic change in attitude at many other stations. The NBC o&os, KRCA-TV, Los Angeles, is now co-developing a public affairs series with a utilities advertiser. (Though there's no uniform policy among the other owned stations: WRC-TV, Washington, for example, hasn't programmed public affairs in the past for sponsorship, while WRCV-TV, Philadelphia, currently developing anything just for sale.

WNBC, Chicago, however, has found institutional advertisers interested in the "third" week the network will release, and WRCA-TV, New York, is now developing sales approach for its existing heavy public affairs schedule, among which the *Open Mind* series is reportedly sold ready to an undisclosed bank. WRCA-TV also expects to announce a new cosmetics advertiser for a news program shortly. Despite city-to-city variations, the commercial chances for public affairs shows have suddenly come alive at the NBC-owned stations.

Independent stations have also been exhibiting leadership in finding sponsors for public affairs shows. WPIX, New York, has produced a syndicated series of three hour-long documentaries on the *Russian Revolution*, the *Berlin Crisis* and the *Secret Life of Adolph Hitler*. The sponsors for this series are food beers, retailers, gasolines, auto dealers and newspapers, in addition to banks, utilities, insurance companies and construction firms.

Sponsors using these WPIX-distributed documentaries include Ford Motors, Savarin Coffee, Great Western Savings Bank of Los Angeles, Milwaukee Gas Co., Hartford National Bank, Twin Cities Federal Savings of Minneapolis, Oldsmobile and Volkswagen dealers of Tampa, Fi-

tional Bank of Dallas, Pilot Life Insurance in North and South Carolina, Calso gasoline, the *Boston Globe*, Bell Federal Savings of Nashville, American Beer in Baltimore, LaClede in St. Louis, Indianapolis Water, House of Carpet and Ghivala in San Diego, General Tire of Buffalo, Central Trust Co. of Rochester, DeSoto dealers of Houston, the

tions such as WSPD-TV, Toledo; WJIM-TV, Lansing; KARD-TV, Wichita; WNEM-TV, Flint; WTVW, Evansville; KHQ-TV, Spokane; KMOX-TV, St. Louis; KGW-TV, Portland; WISH-TV, Indianapolis; KETV, Omaha; KNXT, Los Angeles; WRVA-TV, Richmond; KVAR-TV, Phoenix; WTTV, Bloomington; WALA-TV, Mobile; WMAR-TV, Baltimore

which produce children's cereals.

The established syndication companies are now carefully investigating the public affairs programming market. Screen Gems is handling KRON-TV's video tape *Medicine 1960* for which some interest in a block purchase has been shown by one group of o&o stations. Westinghouse stations, which have a long-established position of

LOOK WHO'S BUYING LOCAL TV

A few of the sponsors who buy local public affairs or public relations television

SPONSOR	PROGRAM	STATION
JERSEY STANDARD	Play of the Week	WNTA-TV, New York
COMMUNITY SAVINGS & LOAN	Time and St. Louis	KMOX-TV, St. Louis
PENNSYLVANIA BELL TELEPHONE	H. S. Musical	WRCV-TV, Philadelphia
BOSTON GLOBE	Cold War-Berlin Crisis	WBZ-TV, Boston
JENKEL-DAVISON OPTICAL	Medicine 1960	KRON-TV, San Francisco
ROOTES MOTORS	Secret Life of Adolph Hitler	KTTV, Los Angeles; WPIX, New York
GENERAL TIRE	Russian Revolution	WGR-TV, Buffalo
ATLANTA TRANSIT	Two Bells—Tv Edition	WAGA-TV, Atlanta
CATERPILLAR TRACTOR	Weekend World	WMBD-TV, Peoria
STAR MARKETS	Starring the Editors	WBZ-TV, Boston
RCA VICTOR	Chicago Symphony	WGN-TV, Chicago
OHIO BLUE CROSS	Let There Be Life	WKRC-TV, WLW-T, Cincinnati; WHIO-TV, WLW-D, Dayton
SO. CALIF. BOOKSELLERS	Cavalcade of Books	KNXT, Los Angeles
SAVARIN COFFEE	Russian Revolution	WPIX, New York
MIAMI DAILY NEWS	Secret Life of Adolph Hitler	WCKT, Miami
PILOT LIFE INSURANCE	Cold War-Berlin Crisis	WBTW, Charlotte; WBTW, Florence; and WEFMY-TV, Greensboro

iami Daily News, Brundage Pharmacy in Bakersfield, and the Plaster's Institute and First Federal Building in Chicago.

Many stations are turning to unusual sources to obtain good public affairs and educational programming. National Educational Television, for example, makes programs available to commercial stations in non-competitive areas for \$20 to \$100 a week, depending on market size. During '59, there were 1,073 telecasts of ET half-hours by commercial sta-

timore; WRC-TV, New York; WCNY-TV, Carthage; WKTV, Utica; WJHL-TV, Johnson City; WCAX-TV, Burlington; WBIR-TV, Knoxville, and WPIX, New York, to name a few.

NET is also now approaching major advertisers for public relations grants to support programs on its own network. Grants in the range of \$100,000 to \$750,000 are currently being sought from companies such as medical, oil, financial, insurance, automotive and industrial, as well as labor unions and food companies

public affairs leadership, are now syndicating *Civil War*, *Reading Out Loud* and other shows. (See FILM SCOPE for 23 January, 30 January, and 6 February.)

Despite all this other local activity, Jersey Standard's move still stands out as one of the most talked-about television buys of the current season. It has received more attention in the trade than many network buys, and has started more than one network advertiser on the road to a critical re-examination of its television strate-

gy. In syndication, it has possibly touched off more excitement than any other happening of the past year or two. It has given station programmers and salesmen an emphatic positive example of a bright new target to shoot at.

For Jersey Standard, the mammoth local investment was an unusual "opportunity" for its public relations program. Terming the audience of *Play of the Week* "mature and thoughtful people in the world's largest metropolitan area," M. J. Rathbone, president of Jersey Standard, stated: "This is an audience which Jersey Standard wishes to reach with institutional messages about its policies and activities. Thus, we feel our sponsorship represents sound business."

Play of the Week had gone on the air in October 1959 with two-hour dramatic programs prepared on video tape, featuring leading Broadway and off-Broadway actors. Many plays were chosen for their artistic success

in recent theatrical presentations, but for which no other television outlet existed. Actors and writers cooperated to make production budgets as low as \$40,000 possible and before 8 February, when the sponsorship began, the program was sold on a participation basis. Now NTA, parent company of WNTA-TV, New York, is syndicating the series to other stations.

For program, time, and facilities in only one market, Jersey Standard pays slightly under \$40,000 a week—an amount approximately five times the full cost of a syndicated half hour. However, the cumulative rating the program has enjoyed has been roughly twice as high as the score usually expected in a syndication success, and more than five times as high as many new syndicated programs in New York. These estimates show only that the sponsor is paying more to get more. Cost-per-1,000 labels which do not take into account the nature of the audience cannot

therefore be used for an analysis.

Although many people have pressed surprise by the purchase, it does not reflect a break from traditions of Standard Oil Co. (New Jersey), parent company of Esso and Humble oil. Jersey Standard has been a consistent user of broadcast news, in cooperation with brand advertising by Esso, its subsidiary. Jersey Standard has commissioned or purchased art, subsidized the production of a television picture film, Robert Flaherty's celebrated *Louisiana Story*. Its sponsorship of *Play of the Week* for public relations purposes is completely in keeping with past buying patterns.

While it is too early to see how Jersey Standard will utilize its commercial time, some trends were apparent from the beginning. It turned back a large portion of its commercial minutes to the station, which breaks down to a minimum, and voted its remaining time to institutional messages and commentary on the play. Many viewers express keen satisfaction at the identification of Jersey Standard with the show and several urged the sponsor to tell more about its activities and products, but, for the time being, no product commercials are being used.

While there is nothing else in local television today to compare with Jersey Standard's buy in size, there is nothing new about institutional spending by many local institutional companies. Local and regional bank, insurance companies, utilities, labor unions and other groups have used local television for this purpose since its inception, as *TvB* success stories have shown.

What is new about public affairs and public relations buying is not that it is being done at all—for sponsors of stations and syndicators have been doing it for years—but that it is being done at an increased tempo, by many more people, and with additional objectives. This new situation has created new programming and sales opportunities, apparently overnight, and it has also created a number of problems for which preparations are not adequate in every case.

What, then, is this new buyer's demand for local public affairs and public relations programming? Just

(Please turn to page 50)



REGIONAL CAMPAIGN for Rootes Motors' Hillman uses *Secret Life of Adolph Hitler* on WPIX, New York and KTTV, Los Angeles. Below (l to r) are Harry Way, EWRR v.p., John Panks, Rootes director, and John Patterson, WPIX sales v.p. Show is made and sold by WPIX



BACK TO PLEASURE: Now that FTC has effected truce in cigarette "tar and filter" war, will tv commercials play up "smoking fun" again?

Will new smoke pact set a trend?

The pattern of the FTC-tobacco industry accord on tar-tip advertising could spread, say some admen

But not all industries might submit as gracefully did cigarettes to changing tv/radio commercials

encouraged by the quick accord reached within the cigarette industry one down filter claims in advertising. Earl W. Kintner, chairman of the Federal Trade Commission, told SPONSOR that he hoped this might set a pattern for similar moves in other industries.

While he didn't mention which other industries he had in mind, it's a safe guess he was thinking of patent medicines, dentifrices, deodorants, and other products much of whose advertising relies on claims at comparison tests.

In advertising circles feeling is mixed, however, on whether other industries will be as cooperative with the FTC as the tobacco industry.

"Getting the cigarette companies to go along with the plan," said one adman, "was like shooting fish in a barrel. With the public health angle uppermost in their minds, they'll do just about anything to keep from getting a bad press."

"If the FTC had tried it with any other industry," another adman told SPONSOR, "it might have been a far different story."

But there are other admen who believe that the climate for reform (since quiz show scandals and payola) has never been more favorable, and that if the FTC chooses to follow through on the heels of its "Tobacco Tar Treaty" success, it might be pleasantly surprised at the results.

The fact is that most everyone in advertising—not to mention the U. S. public—has become more than a little fed up with exaggerated product claims, inane comparison demonstrations, and Rube Goldberg testing devices.

"This pact between the tobacco companies which the FTC effected," an attorney prominent in the advertising industry told SPONSOR, "could set a precedent for this kind of approach to other problems in other fields. Whatever it will cost the cigarette companies in remaking commercials or print ads, it's a lot cheaper than litigation. It also is the fair way to tackle such a problem because they've all agreed to go in together on a deadline. If you don't get an industry on a deadline, then somebody always gets a great competitive break."

Unfortunately, the tobacco deadline specified "as soon as mechanically possible," so it was a rather elastic deadline with the result that there have been some cries of, "Foul!" If

the FTC feels confident enough to pursue its advantage in other manufacturing fields, then it may have to be a bit more definitive in setting deadlines.

Whether FTC takes off from here into other areas at all may well depend on several factors: (1) Whether it is prepared to play from "weakness into strength" and gamble on losing a hand; (2) Whether the cigarette industry pact was as far as it originally planned to go; (3) How well the tobacco pact works out after the first blast of publicity abates.

To even attempt a guess at the out-

come needs an analysis of what took place in the tobacco industry, what are its implications, and how far the pattern could spread into other fields.

• *What happened:* Late in December 1959, the FTC began visiting the cigarette manufacturers, invited them to repay the call in Washington, D. C. There, behind closed doors, the FTC Bureau of Consultation met with officials, attorneys and advertising representatives of the various tobacco companies. They suggested and listened to suggestions. After they met with each individual company, they revised and amended the over-all plan

they began with. Early in February of this year, word leaked to the press of what was going on. By then, however, the pact had become fact. On 5 February, FTC's Kintner corroborated the rumors that had been going around.

"I want to take this opportunity to confirm this rumor," Kintner said. "We are assured that as soon as it becomes mechanically possible there will be no more tar and nicotine claims in cigarette advertising. We are particularly happy that these claims are being eliminated simultaneously and on an industry-wide basis because the individual claims were confusing to the public and possibly misleading in view of the absence of a satisfactory uniform testing method and proof of advantage to the smoker." (The U. S. Public Health Service had only a short time before handed out the opinion that there was no final proof that filters were the answer to the "health scare.") "Rather than continue the apparent conflict in claims the tobacco industry . . . decided to halt the 'tar derby' . . . Cigarette advertisers are reported to spend in the neighborhood of \$190 million per year for advertising. It is no small feat for them to change emphasis of a number of brands. We have it on good authority that more than one advertising agency is working nights to effect this change. . . ."

EVOLUTION OF THE 'TOBACCO TAR TREATY' AND WHERE IT STANDS

1 BEGINNING in late December 1959, the FTC visited and was in turn visited by the cigarette companies. They met behind closed doors with tobacco company officials, admen, attorneys

2 AT THESE sessions, they suggested and listened to suggestions on how a code could be formulated that would tone down some of the exaggerated and often misleading claims for filter-tips

3 IT WAS NOT the first time that the FTC had effected an industry "Guide" for advertising practices. In 1955, it brought out of the first of its industry guides—that also for cigarettes

4 AFTER THAT, it produced one more guide. In May 1958, it published one for tire industry. Main points were deceptive designations, guarantees. Only about two companies defected

5 THIS MONTH, FTC chairman Kintner confirmed rumors that cigarettes had agreed to tone down filter claims. But not all brands have been in a rush to keep "soon-as-possible" deadline

6 NOW some tobacco men claim FTC bludgeoned them into accord because of health angle. But on whole, industry seems relieved to get out of "claims rat race" and sell "good smoking"

SPONSOR checked some tv commercial producers, heard of "no great rush" for new commercials. Of course, it must be remembered that the non-filter brands were not in trouble to begin with, and that not all of the filter brands have been making wild claims. But of those filter brands that are affected by the new "Guide," SPONSOR estimates they will have to spend anywhere from \$50,000 to \$200,000 to replace offending tv commercials. (The average cigarette manufacturer has on hand 10 to 20 tv commercials. Cheap ones may run around \$4,000, more involved may run \$9,000. Some brands do most of theirs on tape.)

Upshot of the accord announcement was a rhubarb which saw several tobacco companies complaining that B&W's Viceroy and Life brands were still blithely claiming "best"

ters in commercials, and the B&W agency, Ted Bates, countering with the answer that the changeover was not yet "mechanically possible."

Some tobacco men have been saying, "The FTC bludgeoned us into this." But on the whole, and if everyone plays according to the new rules, the move should have good effects.

The "United States Tobacco Journal," reporting on the move, said: "Tobacco industry observers for several years have expressed the belief that the abandonment of so-called health' claims in advertising for filter-tip cigarettes would prove of considerable benefit to sales of tobacco products in general, by abating consumer consciousness of the periodic scares' stirred up by anti-tobacco interests." There are many tobacco men who will be delighted to throw medical tests out the window and get back to "selling good taste again."

Actually, the cigarette industry has one well in the face of the health scares. According to the same "U. S. Tobacco Journal," U. S. cigarette consumption soared to a new all-time high in 1959. Cigarettes smoked last year total 456 billion, a gain of 20 billion over 1958. The percentage gain in cigarette smoking is, in fact, greater than the gain in population.

Implications: the new tobacco pact is significant on several levels. It is not the first "Guide to Advertising" developed through the efforts of FTC. In 1955, that agency brought about another cigarette advertising guide. In May 1958, it published a second "Guide"—this one for the tire industry. Acquiescence to those guides was gained through mailings and questionnaires, solicitations of suggestions from the various manufacturers. This time, however, the guide was drawn up through personal consultation and brought to a speedy fulfillment. The tire guide of over a year ago had to do largely with deceptive designations, guarantees, safety claims; has been pretty well adhered to since. FTC told SPONSOR that only about two tire manufacturers had defected from the rules.

Defection from an FTC guide—even though the rules were subscribed to voluntarily—opens the renegade to legal action. However, it doesn't al-

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GROSS TIME SALES ROSE 10.7%

	1958	1959
ABC TV	\$103,016,938	\$125,665,324
CBS TV	247,782,734	266,355,269
NBC TV	215,790,729	235,290,937
TOTAL	566,590,401	627,311,530

FINAL ROUNDUP OF HOW TV NETS FARED IN 1959

All three tv networks showed healthy increases in gross time sales for 1959 over 1958 according to final figures just released by TvB. Combined total of \$627,311,530 for ABC TV, CBS TV and NBC TV was up from \$566,590,401 the previous year,

a gain of 10.7%. December 1959 figures were 8.8% above December 1958. Month-by-month totals below show sharp October pickup after moderately soft early-season sales. Among the nets, ABC TV had biggest yearly percentage gain (21.9%). ▀

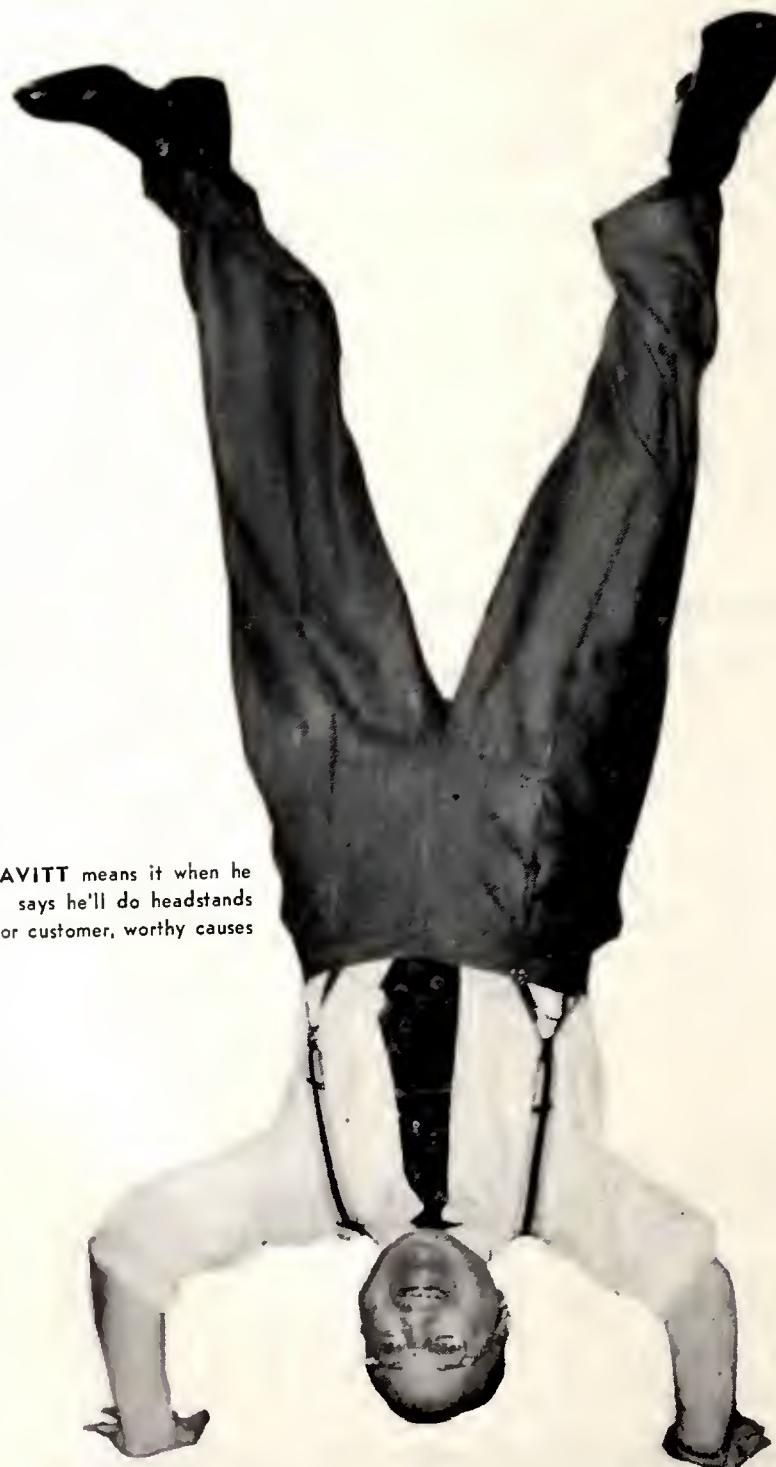
OCTOBER LEAD MONTHLY PICKUP

	ABC	CBS	NBC
January	\$10,647,078	\$22,129,248	\$19,299,853
February	10,024,460	20,806,220	18,053,828
March	11,565,031	23,265,395	20,728,315
April	10,309,263	22,077,285	19,739,816
May	9,946,570	22,298,271	19,674,494
June	8,930,114	21,171,128	17,984,845
July	8,391,470	21,269,782	17,883,111
August	8,205,520	21,137,261	17,298,527
September*	8,724,938	21,196,220	18,525,685
October	12,537,020	23,610,441	22,883,291
November*	13,103,250	23,458,970	21,765,361
December	13,280,610	23,935,048	21,453,811

*Figures revised as of 2/10/60.
LNA-BAR: Gross Time Costs Only.

DIG THAT UPSIDE-DOWN BEAT

- Bill Savitt, 'Idea-a-minute' Hartford jeweler, says he'll gladly stand on his head to satisfy the customers
- His more than 300 radio spots a week, replete with catchy slogans, spearhead public service-oriented drive



SAVITT means it when he says he'll do headstands for customer, worthy causes

Bill Savitt is expanding again.

This makes five times in 25 years the voluble jeweler has had to enlarge his Hartford, Conn., store. He has moved from a one-man "hole in the wall" operation back in 1919 to a thriving enterprise now employing more than 50 people.

Cunningham & Walsh v.p. E. Wallace Lawrence recently made what was to have been a brief visit to Savitt's store, but it turned into four-hour session. "There's a lot to learn from that master merchandiser," Lawrence told SPONSOR. "He's an idea-a-minute man, and what more, puts the ideas to work."

For 30 consecutive years, Savitt has been making massive use of radio to put over those ever-flowing promotional ideas of his. The Savitt radio philosophy is "domination, repetition, saturation." In practice, this currently adds up to more than 300 spots a week over four Hartford stations (WCCC, WHAY, WPOP, WTIC) round the clock, throughout the year.

Savitt feels any time of the day or night is ripe for radio spots. As he puts it, "The radio audience is a ways there. Only difference between one time and another is you reach different groups, and I want to reach them all." He uses minutes for the most part, all e.t.'s, and delivers quite a few himself.

Slogans play a large part in Savitt's radio advertising. He has a backlog of them, which in their abbreviated form resemble the alphabet of New Deal agencies. There was B.A.B.B. (Buy America's Best Brands); G.W.W.W. (Good Works Wonders), and S.S.I.S. (Savitt Sells International Sterling), to name a few.

The present-day favorite is P.O. M.G. (Peace of Mind Guaranteed) rarely absent from a Savitt radio spot. There's an e.t. with the message that customers can charge purchases at Savitt's with P.O.M.G.—i.e. payment are arranged at customer's convenience; no payments are necessary during illness or unemployment and, if the purchase is not satisfactory

ere's "prompt exchange or cheerful fund."

Another e.t. states that women who wear a Savitt "5-D" diamond setting walk on air with P.O.M.G." That's because "their diamonds are safe in their 5-D settings. Their diamonds look the way a diamond should—fully beautiful and brilliant. And if their diamonds ever need attention, they can come in to Savitt's for any service required, without paying one cent for it."

Last Christmas Savitt greeted Hartford listeners with, "May it be a jolly Christmas and a P.O.M.G. holiday for all." The store's e.t.'s also included a holiday warning: Make it a P.O.M.G. weekend in Connecticut. Don't drive your car if you suspect some mechanical trouble, and don't push your car's speed beyond safe and sane speed limits."

Bill Savitt claims that people in Hartford who don't know what P.O.M.G. means are few and far between. So, Foote, Cone & Belding senior v.p. Elwood Whitney decided to put this to a little test. On a recent field trip to Hartford he picked up the telephone, dialed Operator and asked her what P.O.M.G. means. Her immediate reply: "Peace of Mind Guaranteed."

Another slogan that finds its way into the spots is "See Savitt and you'll have it." SPONSOR got some indication of how this one is doing when it contacted Fred Newell of the Brand Names Foundation, New York. To the query, "Do you know Bill Savitt?" he replied, "Oh, sure, 'See Savitt and you'll have it.'"

Savitt also frequently uses the motto "I stand on my head and bend over backwards to give the customers what they want." In fact, head-standing has become such a Savitt symbol that from time to time he awards trophies with head-standing figurines to outstanding members of the community.

Savitt is the founder and president of WCCC, Hartford. Though many of his jewelry store spots are aired over this station, he says that as a matter of ethics he uses the other stations more than his own. He doesn't think it would be fair to WCCC's

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SAVITT: ALL-OUT FOR THE COMMUNITY



VICTIM of bicycle theft is presented with new English model by Bill Savitt (l), Hartford jeweler and pres. of WCCC. Savitt builds good will for store and station with such deeds



RED CROSS is one of causes that can always count on Savitt for unstinting support. It learned that during the 1955 floods when he devoted a barrage of radio spots to its appeal



IT AIN'T WORTH A SHRUG

A SPONSOR SPOOFER

One case concerns the mysterious appearance in a given week of parakeets on tv—either the birds themselves, discussions about them, or set designs that utilized parakeet cages. Investigation revealed it was "Parakeet Week," and an industrious "plug" man with an ample payola budget had managed to persuade writers, set designers and performers to inject "something about parakeets" into their respective shows, one of which was "Playhouse 90."—Marie Torre in the *N. Y. Herald Tribune*.

SCENE: The office of Cadmium Rubble, creative v.p. of Caber, Tossing & Haggis Agency. Cadmium is seated in his overstuffed olive chair before a mammoth desk of vermouth-finished teak. gingerly perched upon a lesser seat across the desk from him is Kapok Peavey, tv/radio producer. Cadmium's face wears the same look of enraged bewilderment that might cross the countenance of El Toro at "the moment of truth." Peavey is a study in sheer alarm.

CADMUM: Would it interest you to hear, Peavey, that I

have watched tv every night this week? That is to say, I've been monitoring every blessed one of our accounts' show

KAPOK: (Nervously) Er, really, sir? But you always ga

me to understand you were too busy creating ahead to vie

the fruits of past labors.

CADMUM: Let's say that I've been remiss. Let's also s

I seem to have been delegating too much authority to

incompetent.

KAPOK: (Rigid with fright) Oh, sir, I hope nothing w

wrong!

CADMUM: (Slowly, with venom) Let's start with la

night's *Pepperpot Playhouse* production of "Macbeth."

got the distinct impression that right in the middle of the

banquet scene, a water buffalo walked across the set.

KAPOK: (Feigning surprise) A water buffalo, Mr. Rubble

CADMUM: Didn't you notice it, Peavey? Or am I seein

imaginary water buffaloes?

KAPOK: I'd be the last to suggest such a thing.

CADMUM: Lucky for you. Because I know damn well th

was a water buffalo I saw! (Picks up a book and pitches

at Peavey). There's a copy of "Macbeth." I defy you to

find one place in it where Shakespeare wrote, "Enter wate



F IT AIN'T GOT THAT PLUG

buffalo." Anyhow, what the blazes would a water buffalo be doing in ancient Scotland?

APOK: You can't tell about Scotland, sir. Remember the Loch Ness monster.

ADMUM: Rubbish! The water buffalo is a wild ox of India now domesticated in most of the warm parts of Asia. And that's a helluva long way from Scotland.

APOK: Gosh, Mr. Rubble, you're a real fount of knowledge.

ADMUM: Oh, I know all about the water buffalo. For example, its scientific name is *Bubalus bubalis*. Care to ask where I learned all this, Peavey?

APOK: (Fidgeting) Er, I wasn't about to, sir, but—

ADMUM: Well, I'll tell you anyway. Tuesday, I watched our *Forum For Eggheads*. Since you're producing that one, I presume you remember the subject for the panel discussion?

APOK: Yes, indeed. "Geriatrics and Juvenile Delinquency."

ADMUM: Then how come that Harvard professor and the senator from Indiana almost came to blows over the gestation period of the water buffalo?

KAPOK: I'm afraid I didn't ca-ca-catch that part, sir.

CADMUM: Well, I did. And the sponsor did. He phoned the Old Man about it, said they might be dropping CT&H. It's also very possible we'll be losing Aunt Euphilia's Philadelphia Pepperpot account because of that blasted buffalo in "Macbeth." Need I remind you, Peavey, that winter is far from over and it gets mighty cold standing in line waiting for your unemployment compensation?

KAPOK: (Teeth a-chatter) N-N-No, sir. That is, you needn't remind me, sir.

CADMUM: Then perhaps you'll stop squirming long enough to explain why there was a water buffalo or some mention of water buffaloes on every one of our shows this week.

KAPOK: (Weakly) Oh, my! Really? Every one?

CADMUM: That's what I said. Right in the middle of Sibelius' "Rakastava Opus 14" on *Format Philharmonic*, one of those beasts charged into the orchestra and upended the tympani. And on the *Tally-ho Tractor Hour*, I all but flipped when a water buffalo turned up in the live commercial. Good heavens, Peavey, don't you realize that in the Orient, the buffalo and the tractor are in direct competition?

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Should you marry your co-sponsor?

- Here's what happened when baker and meat packer used 'togetherness' to stretch alternate-week budgets
- Sponsors tied knot with joint commercials, creating demand which brought combined stocking and displays

Two can live cheaper than one on tv if your product is compatible with another. So Weimar Packing Co. (Wheeling, West Va.) and Nickles Baking Co. (Navarre, Ohio) are hard at work on the mechanics of co-sponsoring a syndicated film show.

Both sponsors—a regional meat packer and a regional bakery—had certain requirements that called for a Thursday night tv showcasing: a strong reminder for weekend shopping lists, demonstrations of weekend snacks, and new ideas for family meals. *Four Just Men* on WTRF-TV seemed to fill the bill for both of them.

They talked over the usual alternate sponsorship arrangements, then decided to discard that strategy in

favor of a joint advertising strategy.

"A hot dog bun isn't very appealing without the hot dog," said Bill Foose, Weimer sales manager. "By the same token a mouth-watering hamburger making nice noises in a skillet is twice as appetizing when it's placed on a fresh-from-the-oven bun."

Working around the clock, the two companies began to fuse their two campaigns in time for the show's 7 January kickoff. Agencies for both sponsors spent the day reviewing each other's commercials; sales managers huddled over distribution and marketing maps and swapped plans for the merchandising of the show to supermarkets.

A new series of commercials was mapped out and a new merchandising

"**PERFECT MARRIAGE**" calls for compatible products, say Nickles Bakery mgr. Emil Snyder (l) and Weimer Meat's sales mgr. Bill Foose, whose tv campaign is jointly merchandised



plan set up. Gutman Advertising Wheeling (for Weimer) and G. wold Eshleman in Cleveland (for Nickles) agreed that the new commercials should not be overload with copy points for either product but should emphasize copy appeals one product and the "indispensability" of the other.

Demonstration was considered a important in establishing the relationship between the two products. Close-ups were emphasized in the filmed commercials after the scene was set with a variety of family situations, each leading to the preparation of the meal or snack. A breakfast commercial, for example, built around the preparation of toast is finished off with a shot of the toast on a plate with two fried eggs and some Weimer Little Pig Sausage. The filmed commercials were alternated with live ones, again showing Weimer and Nickles products being used together.

Supermarket displays were created combining the two products. "The meat counter compliments the bread rack, the bread rack compliments the meat counter," says Weimer's Bill Foose.

"Of course the new displays just didn't come about overnight," explains. "Their larger size meant that room had to be made for them. It became easier after the show had been on the air for a couple of weeks and shoppers began to ask for the two products together. It was simpler for supermarket managers to put the products side by side than keep giving directions all day."

The tie-in of the two products is being emphasized in other media through each uses and in station promotion for the show. Now in its seventh week, the joint campaign has produced measurable results for both products. Says Foose. "This thing has worked like a charm. Already we are feeling results from it, particularly in our southern territories where WTRF-TV is very strong."

"The combined budgets are giving both companies the strength of a every-week sponsorship," says Nickles Bakery manager, Emil Snyder, "but we only pay alternate week bills."

RATINGS IN USE IN TOP 20 RADIO/TV AGENCIES

Here's a summary of SPONSOR survey—detailed breakdown on following pages

TELEVISION

RADIO

TYPE OF REPORT

RATING SERVICE

NUMBER OF AGENCIES USING

NATIONAL NETWORK

*American Research Bureau
A. C. Nielsen (NTI)*

6
20

MULTI-CITY NETWORK

*ARB (7-city Arbitron)
Nielsen (24 markets)
Pulse (22 markets)
Trendex (25 markets)*

6
17
1
6

LOCAL RATINGS

*ARB
Nielsen
Pulse*

18
12
0

NETWORK

Nielsen (NRI)

12

LOCAL

*Hooper
Nielsen
Pulse*

8
10
9

Brewing: the battle of the ratings

- Competition stiffens as Nielsen expands service, ARB goes ahead with plans for instantaneous national ratings
- Here's scorecard of services now in use, based on SPONSOR's survey of 20 top agencies in air media

The competitive climate of the ratings business has always been a hot one, but it's boiling nowadays.

As ARB and Nielsen battle it out for dominance in tv ratings, the question of what rating service to use may become critical. This is especially apparent in view of the feeling among some agency researchers that an either-or decision as between using Nielsen and ARB must inevitably be made by the ad houses.

To shed light on the current standing of the rating services, SPONSOR talked to the top 20 air media agen-

cies. Purpose of the interviews was to find what services each subscribes to currently and, importantly, to what parts of each service.

The chart at the top of this page summarizes the findings, while the following two pages present the picture agency by agency. Nielsen makes a virtual grand slam among the top 20 air agencies with its national reports, while the American Research Bureau holds nearly the same position with its local ratings. Even as ARB goes ahead with plans for instantaneous national ratings, the cur-

rent subscription list for its national diary reports stands at six out of 20, and its seven-city Arbitron is in use by six out of the same 20.

With the rating, as well as coverage situation in a state of flux, here's a timebuyer's-eye view of what's at stake on the tv side:

Network ratings: Nielsen's top dog position in national network ratings is being challenged by ARB on two fronts. First, ARB's semi-annual sweeps will shovel up gobs of comprehensive data on network viewing, including detailed breakdowns of programs by stations, regions and farm vs. non-farm, etc., plus "qualitative" audience data of various sorts. More important is ARB's determination to push aside the Nielsen network Audiometer service (NTI) with its own national service that would not only be metered but instantaneous. Though ABC has broken the solid front

among the networks in their apparent desire not to renew NTI, ARB is going ahead with its plans. It is not clear at this point just when ARB will deliver its national instantaneous sample, and particularly, whether the

firm will meet its fall 1960 deadline.

In the field of multi-city popularity ratings for network shows, four services now supply data: (1) Nielsen with its 24-city Audimeter sample, (2) ARB with its seven-city in-

stantaneous meter sample, (3) Trendex with its 25-city telephone coincidental and (4) Pulse with its 22-city personal interview data. ARB's seven-city Arbitron has made a dent in the competition and Nielsen has speeded

HERE IS RATING SERVICE SUBSCRIBER PATTERN AMONG TELEVISION

AGENCY	ARB			NIELSEN		
	NATIONAL (Diary)	LOCAL (Diary)†	7-CITY ARBITRON (Meter)	NATIONAL (Meter)	LOCAL (Meter & diary)	24-CITY (Meter)
JWT	•	•	•	•	•	•
McCANN		•		•	•*	•
Y&R		•		•	•	•
BATES	•	•		•		•
BBDO	•**	•	•	•		•
B&B				•		
COMPTON		•		•		•
BURNETT	•	•	•**	•	•	•
D-F-S		•		•	•	•
AYER		•		•		•
K&E		•	•	•		
ESTY		•		•	•	•
L&N				•	•	•
FC&B	•	•	•	•	•	•
C&W		•	•	•		•
SSCB		•	•	•	•	•
CAMPBELL-EWALD	•	•		•	•	•
GREY		•		•		•
D'ARCY	•	•		•	•*	•
WADE		•		•		

Chart lists full-time subscribers unless otherwise indicated. *Uses partial market list. **Fall only. †Except in New York City area where Arbitron is used.

up its multi-city reports (MNA) as a consequence.

Local ratings: Two massive developments are taking place on the local level. ARB's first national sweep in November brought to fruition its

promise to measure all local viewing in the U. S. at one time (at least, among telephone homes). Delays in delivering information marred the debut of the first semi-annual sweep —delays which ARB ascribed mainly

to its computer's inability to digest and print all the information fast enough. At presstime, it appeared that practically all local reports were delivered or ready for delivery. But

TOP 20 AIR MEDIA AGENCIES SURVEYED BY SPONSOR

TELEVISION

[†]Plus 22-city net radio report position.

What's ahead for syndicated film programming

Film syndicators discuss how sponsors, stations and networks will be affected by new programming trends in first-runs and reruns

Robert Seidelman, dir. of syndication, Screen Gems, Inc., New York

Three things: (1) fewer but, I expect, better first-run programs, (2) fewer off-network reruns and (3) more and better public service shows.



Better first-runs, fewer off-network reruns

That's my best guess. I'll explain my reasons for each point:

(1) There will be fewer first-run series because there are fewer active producer-distributor organizations. The syndication business has been tough the past year or so. Stations have had a scarcity of good time and an abundance of shows to fill it with. As a result small operators, and even some of the bigger ones, have been pulling out of first-run distribution.

(2) Reruns will be fewer because producers have been committing greater residual payments to top talent, in the face of a generalized tightening of the syndication market. Unless the show was a hit on network, which engenders a huge demand for it in syndication, they may never make their residual talent costs back on the rerun trail. A hit network show is, of course, another story. *A Father Knows Best*, if you'll excuse the plug, stands to make as much in rerun as it did in first run. But a series with a long and high track record like that can often find a very nice network rerun sale. Hence, the syndication market stands to gain neither the very weak nor the very strong network shows.

(3) Admittedly, it's the networks,

not the stations, that have drawn the direct fire of the investigations and scandals. The stations seem to have found safety in their numbers. But the stations can't expect to escape forever. For the sake of good faith, they'll have to strengthen their public service schedules. If they do register increased interest in informational programs, the syndicators will have to come up with them. Until now, the public service shows that have gone into syndication have mostly been low-priced, low-rating products. If the demand increases, the quality of showmanship can too. *Medicine 1960*, a videotape program showing pioneering medical work as it actually happens in hospitals, outdrew *Maverick* in a preliminary run in San Francisco. As an incidental effect, an uptrend in public service can spur the use of tape in syndication, since there will be many formats in this category that will lend themselves to tape production, more than traditional drama-adventures.

Robert F. Lewine, v.p., programs, CBS Films Inc., New York

A continued quest for quality, the steady use of established names, con-



Quality must meet net programing competition

tinued concentration on action-adventure and, in the case of CBS Films, more emphasis on location shooting will, it seems to me, be the main ingredients of any successful syndicated program in 1960.

From the average viewer's point of view, there is no difference today between a syndicated show and a network show. He cares little whether the show he is watching is seen outside his own city. He cares only that

the show entertains him. As a result, the syndicator's shows must compete, in terms of quality, with the best the networks can produce.

The chasm that once existed between network and syndicated programming has been narrowed year by year. No longer are syndicated programs walled in a programming ghetto reflecting low-rent district thinking. Syndication competes with network programming in the same arena now and it will be a challenge in 1960 for the syndicated programmer to meet network competition head on.

The syndicator, however, must move into this battle for quality with a smaller budget and therefore cannot afford the same production values. Because of these factors, his job requires greater ingenuity and resourcefulness. This is why we at CBS Films are turning to producers rich in network and feature film experience. This, too, is why we will be attempting more shows made on location. We know there is no set or backdrop as effective as the real thing.

Of the four tv programs CBS Films is preparing for syndication in 1960, three will be made on location. *Turnpike* will use the New Jersey Turnpike and adjacent areas as its main background. *36 Maiden Lane* will be filmed in Manhattan's insurance district as well as on the docks, in the markets and along the streets that make up the Manhattan panorama. *The Brothers Brannagan* is using Phoenix and Scottsdale, Ariz., and surrounding mountains and desert land as its center of operation.

Because action-adventure shows have, in the recent past, been the most successful syndicated properties, I can see no substantial change in that formula for the coming year. This type of show gets the ratings (many of them better than their network competition) and sells the advertiser's product. But action-adventure is not enough by itself—there must be an original approach to each new series to insure its success.

in 1960?

Each new series will put its best foot forward if it can supply an established name. Aside from the obvious values of such a procedure, there is the added advantage of the promotion, merchandising and overall marketability of a prominent personality at distributor, dealer and customer levels. He becomes a spokesman for the product and a worthy by-product of the advertiser's program.

Richard B. Morros, *Richard B. Morros Productions, New York*

The recent investigations begun by the Government into the broadcast media have brought forth an "Era of Truth," particularly on the network level. This feeling will definitely be



Investigations will result in public service trend

reflected in the syndicated picture although possibly not as fast as it will in the network situation. Syndicators will naturally attempt to jump on the bandwagon and follow suit as quickly as production will allow. Unfortunately, this type of "following the trend" production has never produced a high percentage of successes. I believe that this is most comparable to the trends and fads which have existed in the motion picture industry from the days of the first sound pictures, musicals, westerns, gangsters, color, wide-screen, 3-D and scented films. In motion pictures they added color or 3-D for no reason. But now we have to find a new item completely.

The current trend is for less private eyes, westerns, and more programing of a "do-good" nature (public service, public information).

For example, it has been an estab-
(Please turn to page 71)

We Repeat:- It Sure Is A Happy New Year



For **CHANNEL 10** Rochester, New York

According to The Latest Nielsen Report:

CHANNEL 10

Carries

11

of Rochester's

TOP 12

Programs!

1. THE TEXAN	53.0
2. GUNSMOKE	50.5
3. HAVE GUN, WILL TRAVEL....	50.0
4. FATHER KNOWS BEST.....	47.3
5. SEA HUNT	46.5
6. DENNIS THE MENACE	46.1
7. ED SULLIVAN SHOW.....	45.4
9. PERRY MASON	43.2
10. TIGHTROPE	42.5
11. MR. LUCKY	41.3
12. WANTED, DEAD OR ALIVE....	40.8

Afternoons and Evenings, when TV Audiences are
Largest, **CHANNEL 10's** Share is

56% Noon to 6:00 P.M.
54% 6:00 P.M. to Midnight

"10" Has The LARGEST Share-of-Audience
Over-all, Sign-On To Sign-OFF!

*Nielsen 4-week Survey, Oct. 12 to Nov. 8, 1959

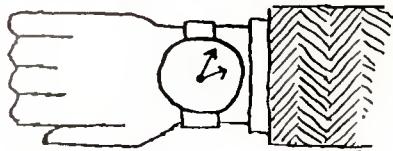
CHANNEL 10

ROCHESTER, N.Y.

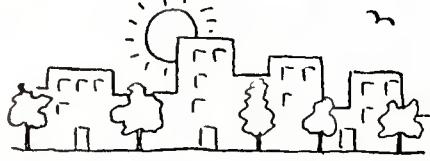
(WVET-TV • WHEC-TV) CBS BASIC • ABC AFFILIATE

THE BOLLING CO. INC. • NATIONAL REPRESENTATIVES • EVERETT MCKINNEY, INC.

EVERY MINUTE



OF THE DAY*



MORE PEOPLE



(more men, more women,
more teeners, more children)

IN SAN ANTONIO



ARE LISTENING TO



KONO RADIO THAN TO ANY OTHER STATION

*as computed by PULSE
and by HOOPER!

Represented by
KATZ AGENCY

5000 Watts • 860 KC

KONO
JACK ROTH, Mgr.
Radio

SAN ANTONIO, TEXAS

National and regional buys

in work now or recently completed

SPOT BUYS

RADIO BUYS

Ford Motor Corp., M-E-L Div., Dearborn: Mercury schedules start 14 March in markets throughout the country. Placements are for traffic and day minutes, 20-30 per week per market frequencies. Buyers: Lou Kennedy and Bob Morton. Agency: Kenyon & Eckhardt, New York.

Bristol-Myers Co., New York: Going into 30-40 markets for Trig men's deodorant. Schedules begin 22 February for six weeks, with announcements of all lengths being used. Buyer: Ed Koehler. Agency: BBDO, New York.

Bristol-Myers Co., New York: Schedules start 29 February for Mum cream in roughly the top 50 markets: Daytime minutes, 10 to 15 per week per market, are being set for 25 weeks. Buyer: Don Miller. Agency: DCSS, New York.

TV BUYS

American Motors Corp., Detroit: Campaign kicks off 2 March for the Rambler. Night minutes are being placed for four weeks. Buyer: Betty Powell. Agency: Geyer, Morey, Madden & Ballard, Inc., N. Y.

Nestle Co., Inc., White Plains: New activity on Nestea begins 1 March in about 40 markets. Six-week buy is for daytime minutes and 20's, ranging from five to 20 spots per week per market. Buyer: Jane Podester. Agency: McCann-Erickson, New York.

American Oil Co., New York: Placing five-minute news, weather and sports shows in East Coast markets where Amoco dealers are heavily concentrated. Schedules start 1 March for 52 weeks. Associate media director: Bob Rowell. Agency: Joseph Katz Co., N. Y.

Corn Products Co., New York: Schedule of day and fringe night minutes for NuSoft, six to 12 per week per market, starts 6 March. Run is for six weeks in about 25 markets. Buyer: Judy Bender. Agency: McCann Erickson, New York.

RADIO-TV BUYS

Kraft Foods, Div. of National Dairy Products Corp., Chicago: Planning its 1960 radio campaign for Miracle Whip. Schedules of daytime announcements will run in a series of flights, 29 February through 10 September in the top markets. Ron Stack buys at J. Walter Thompson Co., Chicago. In tv, 21 markets pick up Kraft Parkay. Daytime campaign is four to eight weeks, depending on market. Phil Morrow buys at Needham, Louis & Brorby, Chicago.

State Farm Insurance Cos., Bloomington, Ill.: Buying supplementary spot radio/tv to fill in markets not carrying its CBS network show, *Game Of The Week*. On tv, State is looking for news-weather slots. Both radio and tv lists are short, and schedule length varies with market and budget. Buyer: Don DeCarlo. Agency: Needham, Louis & Brorby, Chicago.

...in Cleveland, particularly The monthly game of musical chairs-to see who's first-has taken a dramatic new turn. A year ago WHK couldn't even get *into* the game, as listeners virtually turned a tone-deaf ear. But that was before Metropolitan Broadcasting Corporation began presenting its new orchestration of service, news and showmanship. Today, WHK is firmly established among the virtuosos, accompanying your selling message with Cleveland's second largest audience.* The score is available from Blair, or General Manager Jack Thayer (EXpress 1-5000).

Division of Metropolitan Broadcasting Corporation **Cleveland WHK**

LISTENING HABITS HAVE CHANGED!



TV RESULTS

BAKERIES

SPONSOR: West Baking Co.

AGENCY: Luke Walton

Capsule case history: For 35 years, the West Baking Co. has been highly respected by Indianapolis consumers. The firm stood fourth in the market and was determined to be first. West set up a budget of \$90,000, 65% for spot tv. The bakery used WISH-TV, Indianapolis, and two other stations. Approximately 300 spots kicked off the campaign, 62% I.D.'s. Filmed commercials were used comprising three steps: a jingle, on-the-spot photography and production art. West's "soft twist" bread superiority is sung in the jingle "the secret's in the twisting." Viewers then see bakery workers twisting the dough to eliminate bad texture and air bubbles. Results: West Baking marked up an 80% increase in total sales of baked goods. The success is even more amazing considering that the firm's distribution is almost entirely outside of chain stores, where heavy volume is normally done. Approximately 86% of West's distribution is in independent stores, whose sales are comparatively small.

WISH-TV, Indianapolis

Announcements

MOVIE HOUSES

SPONSOR: Paramount Theatre

AGENCY: Direct

Capsule case history: To promote a recent film at the Paramount Theatre in Monroe, La., its manager, Ted Hatfield, purchased a spot campaign on KNOE-TV. In order to accommodate the tv schedule, Hatfield cut back his newspaper campaign and ran I.D.'s between *Six O'Clock News* and *Sports Whirl*, I.D.'s in nighttime and minute participations in *Showboat*. Total cost: \$150. The promotion ran one week prior to opening night and three days during the showing. As a direct result, Hatfield reported, every one of the 2,200 seats was filled for six consecutive nights. So successful was the campaign that Paramount Gulf, the parent company now contributes from \$150 to \$200 to advertise Paramount's bill on KNOE-TV. "It was more than I had expected when the house was filled every night," said Hatfield. KNOE-TV, I find, is not really a competitor at all, but a very strong ally." Hatfield has now revamped his advertising, and the budget is split: 90% to television and 10% to the newspapers.

KNOE-TV, Monroe

Announcements

RECORD COMPANIES

SPONSOR: Gilmar Record Co.

AGENCY: Gilbert & Benton

Capsule case history: Gilmar Record Co.'s first spot campaign on WTOL-TV, Toledo, paid off handsomely and in immediate sales. The record company offered 18 popular tunes recorded on three 45 rpm disks, and although the schedule was for only three weeks, 9,888 orders were placed by viewers. Gilmar's contract with the station was for seventeen 60-second announcements per week in B and C time. Looking for a diversified family audience, the bulk of the schedule was placed in *Romper Room*, *The Three Stooges* and the early evening Paramount feature film segment, and was augmented with adjacencies to CBS network presentations. This well-balanced schedule reached the audience it wanted, and an effective commercial was delivered using station announcers over slides with an e.t. background. The impressive sales resulted in Gilmar considering WTOL-TV as part of its regular station list, and a second three-week campaign has now been bought with basically the same schedule lineup.

WTOL-TV, Toledo

Announcements

AUTOMOBILES

SPONSOR: Bob Tipps Motor Co.

AGENCY: Direct

Capsule case history: Bob Tipps Motor Co., a Lincoln-Mercury dealer of Tyler, Texas, decided to purchase a spot tv schedule on KLTV, also Tyler, in order to promote a special sale of Mercury cars. Tipps used a saturation campaign of eight live spots on a Monday night between 4:45 p.m. and 11 p.m. During each announcement a Mercury car was displayed and Tipps announced that his downtown showroom would be open until midnight that evening. Viewers were asked to call or come in and make a "real deal at unheard of low prices." Total cost to Tipps after earned discounts was \$330. Before the evening had ended the motor company had sold six Mercury cars, and the following day several additional units were sold. Tipps reported that customers had responded from as far as 100 miles away in Paris, Texas. "Only television with its ability to reach all of the Tyler-Longview-Greggton area and outlying cities could produce such immediate results for our agency," said Tipps.

KLTV, Tyler

Announcements



YOU MAY NOT BE ONE OF THE SMITHS*—

**BUT... On WKZO-TV You'll Meet The
Smiths, Joneses And Everyone Else
In Kalamazoo-Grand Rapids!**

NSI SURVEY—KALAMAZOO-GRAND RAPIDS AREA
(November, 1959)

STATION TOTALS FOR AVERAGE WEEK

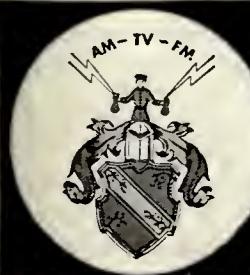
	HOMES DELIVERED		PERCENT OF TOTAL	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon. thru Fri.				
9 a.m.-Noon	57,000	29,300	66%	34%
Noon-3 p.m.	72,100	38,900	65%	35%
3 p.m.-6 p.m.	62,100	43,600	58%	42%
Sun. thru Sat.				
6 p.m.-9 p.m.	141,600	81,300	63%	37%
9 p.m.-Midnight	117,800	62,400	65%	35%

Whatever their names, more people in Kalamazoo-Grand Rapids listen to WKZO-TV than to any other station.

WKZO-TV delivers more homes than Station 'B' in 398 of 450 competitive quarter hours surveyed, Sunday through Saturday (see NSI Survey, at left). And ARB (April 17-May 14, 1959) also gives WKZO-TV an overwhelming lead in popularity—No. 1 spot in 74.6% of all quarter hours surveyed.

That's the story on WKZO-TV. If you want all the *rest* of outstate Michigan worth having, add WWTV, Cadillac, to your WKZO-TV schedule.

*Smith is the most common name in the U.S., borne by approximately 1,504,000 persons.



The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

SMOKE PACT

(Continued from page 35)

ways follow that action will be pressed—unless the defection is obviously flagrant. Thus it might be hard to read the "1955 Tobacco Guide" today and believe that it has been followed to the letter. What will happen eventually to the new "Guide" is anybody's guess. But since the voluntary agreement of game rules has worked in such areas as the major leagues in baseball or in the national Collegiate Athletic Association, there is little reason why they cannot

be followed on Madison Avenue. This is the hope of the FTC and the advertising industry.

• *The pattern:* If, as Kintner hopes, the technique of bringing together the tobacco companies can be applied to other industries, then it can be expected that drug and food industries may be called upon to reduce their claims shortly. Gasolines, already under suspicion because of octane claims, may get the invitation too. Tires, since they once complied, might be asked to comply again: it would at least serve a p.r. purpose.

Soaps, detergents and household cleansers could be in line for some housecleaning of their own advertising. Happily, the brewing industry has gone off its "dry" and "non-fermented sugar" kicks.

The FTC told SPONSOR it had begun no similar moves into other industries to date. If it does, it may find a harder row to hoe than it had with tobacco. But the hoeing is not impossible. FTC still swings a big club over such fields as drugs, foods, health devices, cosmetics, as well as other products which may be misrepresented by an advertiser. Its teeth have been showing of late and the U. S. public—since its recent disillusionment with many advertising practices—has learned there is such a thing as FTC, where it headquarters, and has become considerably less shy about writing in complaints. If it receives a bigger budget from the government, it will be in a still more favorable position to institute legal proceedings against offenders.

The cigarette treaty could lead to similar accords in other industries. It could also serve as a deterrent to other industries to pull up their reins on unsubstantiated claims before the boom is lowered.

LOCAL TV

(Continued from page 32)

how are stations and syndicators meeting the problem? Lastly, how can broadcasters and sponsors learn from each other's experiences in this increasingly important area?

One crux of local programming is, of course, the availability of choice time periods. A new plan accepted by all three networks will devote one half hour weekly to public affairs in prime time, with stations controlling this time every third week. Network policies on this local week vary slightly: at one extreme, CBS will urge its owned stations and affiliates to produce their own shows on matters of local importance, while at the opposite extreme ABC will allow stations to do whatever they choose to do: NBC's policy appears to fall halfway between those of the other two networks. In any case, stations will have to either produce their own programs, or else they will turn to distributors who specialize in programs of this kind.

Other time will be available as well, depending partly on station policy.



... and **WOC-TV** FOR BEST COVERAGE IN THE NATION'S 47th TV MARKET

(Davenport, Iowa — Rock Island — Moline, Illinois)

Here is a 42-county market with a fine balance of rich farming communities and booming industrial centers . . . the largest market between Chicago and Omaha . . . Minneapolis and St. Louis . . . the 47th TV market in the nation.

POPULATION	1,632,100*
FARM POPULATION	322,300
EFFECTIVE BUYING INCOME	\$2,879,387,000*
GROSS FARM INCOME	\$1,213,506,000
RETAIL SALES	2,042,037,000*

*Sales Management's "Survey of Buying Power — 1958"



THE QUINT CITIES

DAVENPORT } IOWA
BETTENDORF }

ROCK ISLAND } ILL
MOLINE }
EAST MOLINE }

PETERS, GRIFFIN, WOODWARD, INC.
EXCL. LIVE NATIONAL REPRESENTATIVES

PRESIDENT Col. B. J. Palmer
VICE-PRES. & TREASURER D. D. Palmer
EXEC. VICE-PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Fay Shaffer



EXCL. LIVE NATIONAL REPRESENTATIVES

WOC-TV is No. 1 in the nation's 47th TV market—leading in TV homes (438,480), monthly coverage and weekly circulation — day and night — as reported in the Nielsen Coverage Service No. 3, Spring, 1958. For further facts and latest availabilities, call your PGW Colonel . . . NOW!

WOC-TV Davenport, Iowa is part of Central Broadcasting Co., which also owns and operates WHO-TV and WHO Radio, Des Moines, Iowa





*PULSE again confirms **WWVA** leadership
in the Heart of Industrial America*

Area survey rates WWVA first in average audience seven days a week

- More audience than next three stations combined from 6 AM to noon.
- More audience than next two stations from noon to 6 PM.
- More than twice audience of nearest competition at night.
- Qualitative study shows WWVA station most people depend on.
- Qualitative figures show WWVA believability 300% more than all other Wheeling stations combined.

In the Wheeling-Pittsburgh area you know where you're going with



Only fulltime CBS network station in the area • 50,000 watts • Call BLAIR

a **STORER** station

Local schedules vary considerably from network schedules wherever time zone factors come into play and in markets which are not part of network lineups. Exactly how many of these local time periods will join the new trends depends ultimately on the extent of economic support for them by local and regional sponsors, and on station-sponsor teamplay.

Just as important as the availability of new time for public affairs shows is the rise of money ear-marked for public relations purposes.

Some of the most eager enthusiasts for public affairs programs are broad-

casters and sponsors who have recently been embarrassed in Washington. Other enthusiasts are the equivalent of political lobbyists, companies whose policies are affected by public legislation and public opinion. Some of these firms are not simply carrying out a traditional and long-range matter of policy as is Jersey Standard. They are involved in all the sudden twists of a serious game and they are playing for keeps.

But they have spelled in large part the coming-of-age of local TV's public affairs and public relations on a commercial basis.

UPSIDE-DOWN BEAT

(Continued from page 37)

other advertisers if he monopolized the station's time with his jewelry store spots.

He has so many promotions going for store and station, or both at the same time, that it's difficult to keep track. Often his store promotions are closely associated with community affairs, in which case they come in for news coverage from air and print media.

Here is a rundown of some Savitt projects which have been building good will, and business, for the man, his store and station over the years:

- **Sports**—Savitt, formerly owner of a local semi-pro ball club, still does everything possible to further sports in Hartford. He goes all-out for the Insurance City open golf tournament every year in his radio spots, once ran a letter-writing contest on why the tournament is good for Hartford, with 200 tickets to the matches for winners. Letters had to be 35 words or less—a boost for the store's address, 35 Asylum St. Savitt particularly encourages athletics for the youngsters, awarding rings, trophies, etc., to winning teams.

- **Volunteer firemen**—Savitt keeps up on their achievements throughout some 25 towns in the area, and periodically salutes the outstanding among them. WCCC sets up a banquet for them, at which trophies from the store are awarded.

- **Mother's Day, Father's Day, Graduation Day**—Bill Savitt never lets these occasions go by without a tie-in. Often his radio spots will include a gift offer for those mothers, fathers and new graduates who write in and explain what P.O.M.G. stands for. Savitt figures he distributes about 10,000 gifts each time. The gifts are spoons, tie-clasps, charms, etc., and Bill encourages recipients to bring them in for free engraving of initials or school seals—a friendly device for familiarizing them with the store.

Whatever comes up in Hartford, from a Red Cross drive to a visit by Scandinavian Air Cadets, Savitt, his jewelry store and his radio station can usually be counted on to help out. He's found that none of this hurts his business.

"THE VOICE OF LONG ISLAND"



Pulse proves that WHLI delivers the largest daytime audience in the Adult, Quality-Buying Major Long Island Market (Nassau County).

WHLI reaches The Fabulous Long Island Market, the 6th Largest Market in the U. S.—a market separate and distinct from New York City.

PULSE AUDIENCE SURVEY

	MORNING	AFTERNOON
WHLI	12	12
Network "A"	11	9
N. Y. Ind. Sta. 1.....	9	11
N. Y. Ind. Sta. 2.....	9	9
N. Y. Ind. Sta. 3.....	9	8
Network "B"	9	7
Network "C"	9	7

WHLI's BIG BONUS COVERAGE:

- POPULATION 5,449,400
- NET INCOME \$12,693,318,000
- RETAIL SALES \$6,473,726,000

Data:

Pulse Report:
Nassau County, Long Island, N. Y.,
October 19-23, 1959

10,000 WATTS

WHLI

AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.
Represented by Gill Perno

the voice of
long island



The WeeReBeL discusses "sales campaign ribbons" with Bert Mulligan, Broadcast Supervisor, Compton Advertising, New York.

Have you heard what the WeeReBeL said to Compton Advertising?

"We're rich in Columbus."

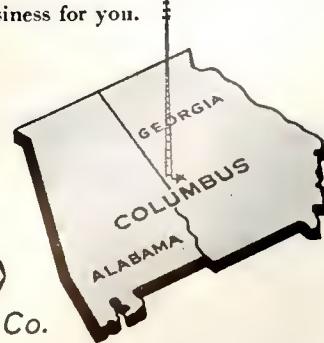
Average family income in the metropolitan trading area of Columbus, Georgia, is higher than that of New York, Chicago or Detroit. In fact, only 24 other cities in the U. S. beat it!

Over 85% of these better-than-average families own TV sets and WRBL-TV is the only VHF in the market. WRBL Radio is Columbus' CBS Affiliate with imaginative adult programming . . . high fidelity sound, plus stereo! Call HOLLINGBERY and let WeeReBeL in Columbus start building business for you.

WRBL
TV-CHANNEL 4 · RADIO-5000 WATTS

ABC COLUMBUS, GA. CBS

Represented by George P. Hollingbery Co.



AIN'T WORTH A SHRUG

(Continued from page 39)

tion? That's product conflict, blast it! Why even that lousy daytime quarter-hour. *Katie's Kitchen Kulinaries*, featured a recipe for stuffed water buffalo. (Phone rings; *Cadmium answers it*) Send him in, Miss Murgafoos. (Turns to *Kapok*) In about two minutes, a guy will walk in that door. I sent for him because I'm going to get to the bottom of this buffalo business. So if you have anything to confess, do it now. Peavey. *Kapok*: (*Perspiring freely*) Confess, chief? But . . . but—

Cadmium: Oh, you're a sly one, Peavey. Ever hear of International Water Buffalo Week? Ever hear of the Foundation for The Advancement of Water Buffaloes?

Kapok: Er, no, but it sounds like a real public service.

Cadmium: The Foundation is a client of the public relations firm of Huff & Sputter. Heard of them?

Kapok: Name doesn't quite ring a bell, sir.

Cadmium: (*Skeptical*) Hmmm. Well, the guy on his way in is Huff of Huff & Sputter. Know him?

Kapok: (*At the last ditch*) Er, I just might have met him around somewhere, but—

Cadmium: But you still persist you can't place this guy Huff, this champion of water buffaloes?

Peavey: Er, the name doesn't register—

Cadmium: For your sake, I hope he doesn't recognize you. Because if he does, then I'll know it was you who slipped in those buffalo plugs. (Turns to door) Come in.

(*Huff enters. Except for the live cockatoo perched on his shoulder, he looks just about like any other bright young man about Madison Avenue. He spots Peavey, who has slipped to the floor in a vain attempt to pull the rug over his head, rushes to him.*)

Huff: Cousin Kapok! Boy, we sure nailed down Buffalo Week! Now next week we're pushing cockatoos. Wonderful birds, wonderful—(He pauses as he hears a sharp, metallic click. *Cadmium has just cocked the hammer of a .38 Banker's Special*) Hey, what's with that thing?

Cadmium: (*Chuckling as he takes aim*) Well, you boys did such a great job of "plugging," I figure I'll try my hand at it too.

RATINGS BATTLE

(Continued from page 43)

ARB was living with the embarrassment of having some of its clients receive November, December and January reports about the same time.

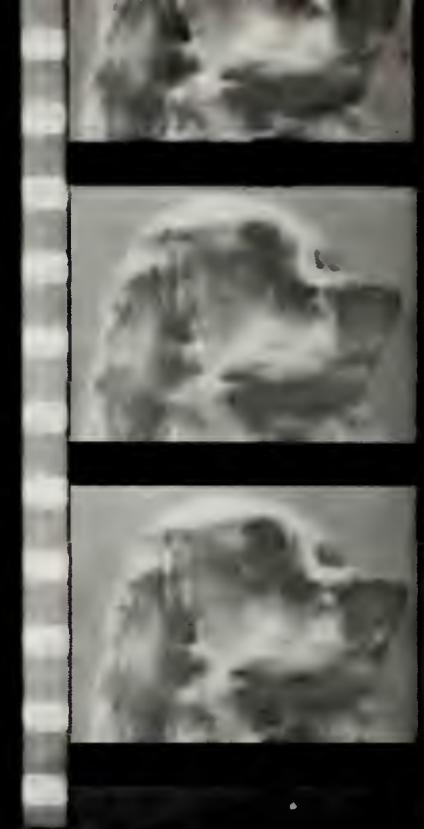
Even before its first sweep ARB was measuring more local markets than the Nielsen Station Index (NSI). However, two weaknesses limited its acceptance—(1) the fact that full station coverage was not measured in all markets and (2) not all weeks of the month were measured. Under the new ARB operation, this full coverage is measured via total homes reached in all markets and is supplemented by one-week/four-week ratings in metro areas.

Meanwhile, Nielsen has not been idle. A determined expansion of NSI tv services is underway. By some time this spring, NSI will be measuring tv audiences in 146 market areas covering 231 cities. These areas, according to Nielsen, account for 97% of all tv viewing in the U. S. Thus the diary (ARB) will be pitted against the diary-plus-meter (NSI) in practically every corner of the U.S.

Coverage services: Following the demise of BMB and its successor, SAMS, in the early 50's, and with the inability of the NAB to get an acceptable coverage service off the ground, NCS has had the national coverage service field all to itself. ARB has been measuring coverage in minor markets—via its "Abilene to Zanesville" service, but this was never intended to be more than supplementary to existing NCS information.

With the November sweep under its belt, ARB now has half of its first national coverage service completed. Next comes its spring sweep, the averaging of data in both sweeps and the release of coverage information in the summer. Since sweeps will be undertaken regularly, ARB thus promises a new coverage report annually. ARB is currently making hay with its argument that its 1959-60 coverage data will make NCS No. 3 obsolete. Nielsen counters with the point that its NCS No. 4 will be based on 1960 Census data while the first ARB coverage service will not.

The types of information in both coverage services are similar, which may make the ratings battle even more intense.



It shouldn't happen to a dog!

And yet it does! It happens to the best of us, time and time again. We lavish care and money on original footage to get them just right—only to have prints turn up that are way off broadcast specifications.

The answer is—give your laboratory time and money to do the job right! Then all your release prints will be on the beam 100%.

For further information write:
Motion Picture Film Department,
EASTMAN KODAK COMPANY

Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood, Calif.

or

W. J. German, Inc.
Agents for the sale and distribution of
Eastman Professional Motion Picture Film
Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.



**Always shoot it on EASTMAN FILM . . .
You'll be glad you did!**



New proof
of progress—
\$7 million worth—
in the
market on the move!
TAMPA -
ST. PETERSBURG

This giant new span of concrete and steel, dedicated by Florida's Governor LeRoy Collins on January 15, is the *third* bridge linking Florida's Hillsborough County (Tampa) and Pinellas County (St. Petersburg and Clearwater).

Dominating Tampa - St. Petersburg, "market on the move," is the *station on the move*, WTWT—your most profitable buy in the entire Southeast!

TOTAL SHARE OF AUDIENCE

48.6% . . . Latest ARB

Check the Top 50 Shows!

	ARB	Nielsen
WTWT	37	34
Station B	9	16
Station C	4	0

station on the move

WTWT 
Channel
13

TAMPA - ST. PETERSBURG

The WKY TELEVISION SYSTEM, INC. • WKY/WKY-RADIO Oklahoma City • Represented by the Katz Agency

WASHINGTON WEEK

20 FEBRUARY 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

They just won't give the dust a chance to settle on matters broadcasting and advertising in this town: each week brings its new share of sensational developments.

Headline-making developments continue to emanate from the **FTC**, the **FCC** and, certainly not least, the **Harris Legislative Oversight** subcommittee. To skim over the highlights:

- The **FCC's** plan for self-regulation by the industry has now been replaced by proposed legislation on "payola" and quiz show rigging, which the commission hopes will bring networks, sponsors, agencies and station personnel into the legal picture.
- The **FCC** is also setting itself to conclude that the commission has some authority over **programing**—with implications that nobody can foresee.
- The **FTC** lodges its first complaints about record "payola" against radio stations. The first one named **WNEX**, Boston.
- The **Harris** subcommittee weaves along on its merry way, providing headlines to help the reforms advocated in its latest report.

There is only one definite vote against the proposition that the FCC has some power over station programing, reports from the FCC indicate: at the least, when the votes are all counted, it will be 5-2.

The only question now remaining, apparently, is how far the commission should go in reviewing radio/tv programing. Here the split will be violent, and a final decision may take considerable time.

Commissioner Ford may possibly have reflected the final FCC vote in his Philadelphia speech when he adopted the position taken by most of the big interests in broadcasting. This would throw out promises to devote percentages of air time to specific types of broadcasting, and percentage reports on actual programing. It would substitute narrative statements of community needs and efforts to meet them.

The Doerfer suggestion that the ad industry and broadcasters get together to review commercials and programs before they are aired has been met with a loud silence from the two industries.

Nor has it been embraced in any other Washington quarters. Maybe he should have stopped when he was ahead with his network public service idea.

The FCC has now asked Congress to make it a crime for anybody to rig quiz shows or to offer to pay or to accept payment for airing of records or plugs for products when the payments are not acknowledged on the air.

The **FCC** can now deal only with stations and doesn't think it has any power over deceptive programs, in any case. The new laws would provide prison terms of up to a year and fines of up to \$5,000, and would specifically include advertisers, ad agencies, production personnel and station personnel.

Oren Harris introduced a new note, when the Arkansas Democrat, who heads the Oversight group, charged Westinghouse's **WBZ, Boston, with misrepresenting that a charity "block party" drew 35,000 because of 52 spot ads.**

He cited a story in **SPONSOR**, and said this was unfair competition with other media, since **WBZ** had used numerous ads in a Boston newspaper to draw the crowd.

FILM-SCOPE

20 FEBRUARY 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

The network time period situation as it affects syndication will probably get worse before it gets better.

Syndicators who wore pained expressions this past season because of network recaptures of some 10:30 p.m. and 7:30 p.m. half hours will not get any relief in the 1960-61 season.

To the contrary, there'll even be less syndication time between 7 and 11 p.m. for network affiliates this fall.

Don't expect more than these three half hours a week during this entire evening period even in three-affiliate markets: on CBS stations, Tuesday at 7:30 p.m. and Saturday at 10:30 p.m.; on NBC affiliates, Tuesday at 10:30 p.m., and on ABC outlets, nothing.

However, keep in mind that even between 7 and 11 p.m. other half-hours are open, (1) because of time zone differences and (2) where network line-ups vary from show to show on their station lists.

New money from new cigarette brands is beginning to make its presence felt in syndication.

Duke (McCann-Erickson), for example, has bought into Ziv's Sea Hunt in five or six markets.

This brand is using syndication to fill in gaps in its network coverage.

The latest wrinkle in syndicated sports is an invasion of the basketball and baseball seasons by film repeats of last year's pro football games.

World-Wide Television Sales, handling National Football League Presents produced by Peter Du Met, has sold its 26-week series of full-hour shows to 78 stations since it went on sale a month ago. (See Film Wrap-Up, page 66, for details.)

Station film buyers are taking a decidedly cool attitude toward post-48 features in some cities.

These station men point out that adaptation of wide-screen frames to tv requirements is still a moot point, especially since many wide-screen pictures were shot expressly to be as unlike tv as possible.

Another argument is that the cost of re-editing these features is an item of expense stations don't want to have passed on to them.

A hidden factor, furthermore, is that theatrical exhibitors have usually saved moneymakers for re-release, while often those domestic pictures that didn't break even (but that have impressive stars) are those offered to tv.

Where station men are acting as though indifferent to post-48's there's the additional motive of keeping the market a buyer's if and when post-48 features are sold in large quantities to tv.

Barter operations are still bringing regional and national spot advertisers into tv where they don't use the medium in other forms.

Screen Gems, for example, has incorporated Telescreen Advertising, its spot time unit, into its main syndication operation.

E. Barrett Mayer becomes chief account executive of the division.

Stations and syndicators are waking up to fresh opportunities in some entirely new areas of programing and sales.

There's a definite increase in spending by institutional and similar types of advertisers aiming at public relations impressions rather than selling the product.

Esso Standard's \$500,000 buy of Play of the Week on WNTA-TV, New York, calls new attention to syndication and station efforts in this area. (See p. 29, this issue, for details.)

Along with new opportunities come new headaches in program and sales strategy, such as these:

- **Co-developing public affairs shows in cooperation with interested regional and local advertisers.**
- **Finding time for extra sales efforts to make presentations for shows that are only seen monthly or on an occasional basis.**
- **Selling ideas rather than cost-per-thousands to the same clients and through the same agencies that order bread-and-butter programing.**

Syndication programing men are coming under fire again, this time the charge being lack of effective or original concepts for two straight seasons.

One critical film buyer noted that last year he saw hardly a new show that was worth recommending without reservations and that this year he sees a repetition of the same patterns of imitativeness and apathy in new programs in general.

The power of syndication in merchandising licensing is shown by CNP's expectation that consumers will probably spend more on Pony Express license items during 1960 than advertisers and stations will spend for the show itself.

The merchandising estimate is \$3 million in retail value to be contracted for this year, a figure much greater than normal syndication sales expectations for any new show in one year.

COMMERCIALS

Chicago now has its first complete video tape facilities, including mobile units housed at the Fred A. Niles Center.

The new center represents a pool formed by the experience and equipment of Fred Niles, Max Cooper and Walter Thompson and has an estimated \$225,000 worth of video tape equipment.

Chief engineer of the unit is Lester Hunt, Jr., who is also chief engineer of Max Cooper's Winter Baseball series taped in Havana.

Other excitement in Chicago over tape last week was over the demonstration of the Marconi camera and other Ampex products for which WBBM-TV was host station.

The commercials business appears to be going through a boom month.

At Elliot, Unger and Elliot, for example, a record number of commercials were set for production in activity encompassing both film and tape, and at both the East and West Coasts studios.

Advertisers who ordered EUE film commercials included Eastman Kodak, Chase & Sanborn, Ivory Soap, Eversharp, Frigidaire, Franco American, Gaines, Alcoa, Lipton, Breck and Kent; tape commercials were ordered by U. S. Steel, Fleischman's, Chase & Sanborn and Knickerbocker.

West Coast production included spots for American Airlines, Mercury Comet, Kellogg's, Prudential and Campbell.

SPONSOR HEARS

20 FEBRUARY 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

C. J. LaRoche's unloading of its \$2-million stake in the Revlon account last week was anything but an immediate decision.

Chet LaRoche wanted to act after the \$64,000 Question exposé broke, but his closest associates in the agency talked him out of it, pointing out the implications to Revlon and urging he let an interval go by. The account had never been a money-maker, anyway.

Jack Paar's walkout from NBC is not without precedent for that network.

A chronic walker-outer in radio's heyday was the late Al Jolson. Like Paar, Jolson had a tendency to overlook the fact his material was coming into the home and not a nightclub and argued his disputed jokes were adult and clean.

One of Jolson's walkouts was preceded by this classic colloquy between himself and the show's director, Carlos DeAngelo:

JOLSON: Who are you to tell me what's right for radio? I've got \$4 million. What have you got?

DE ANGELO: I've got four friends.

Fortune Magazine is around interviewing former employees of MCA in connection with a corporate study it's doing on the talent and production giant.

And that's completely out of necessity, because the word's come down from President Lew Wasserman that MCA's people steer clear of the project.

To some on Madison Avenue the AFA's resolution on self-policing of advertising suggests the birth of the Big-Brother-is-watching-you era.

Subscribers to the resolution are committed to peach directly to the FTC on those they deem to be miscreants.

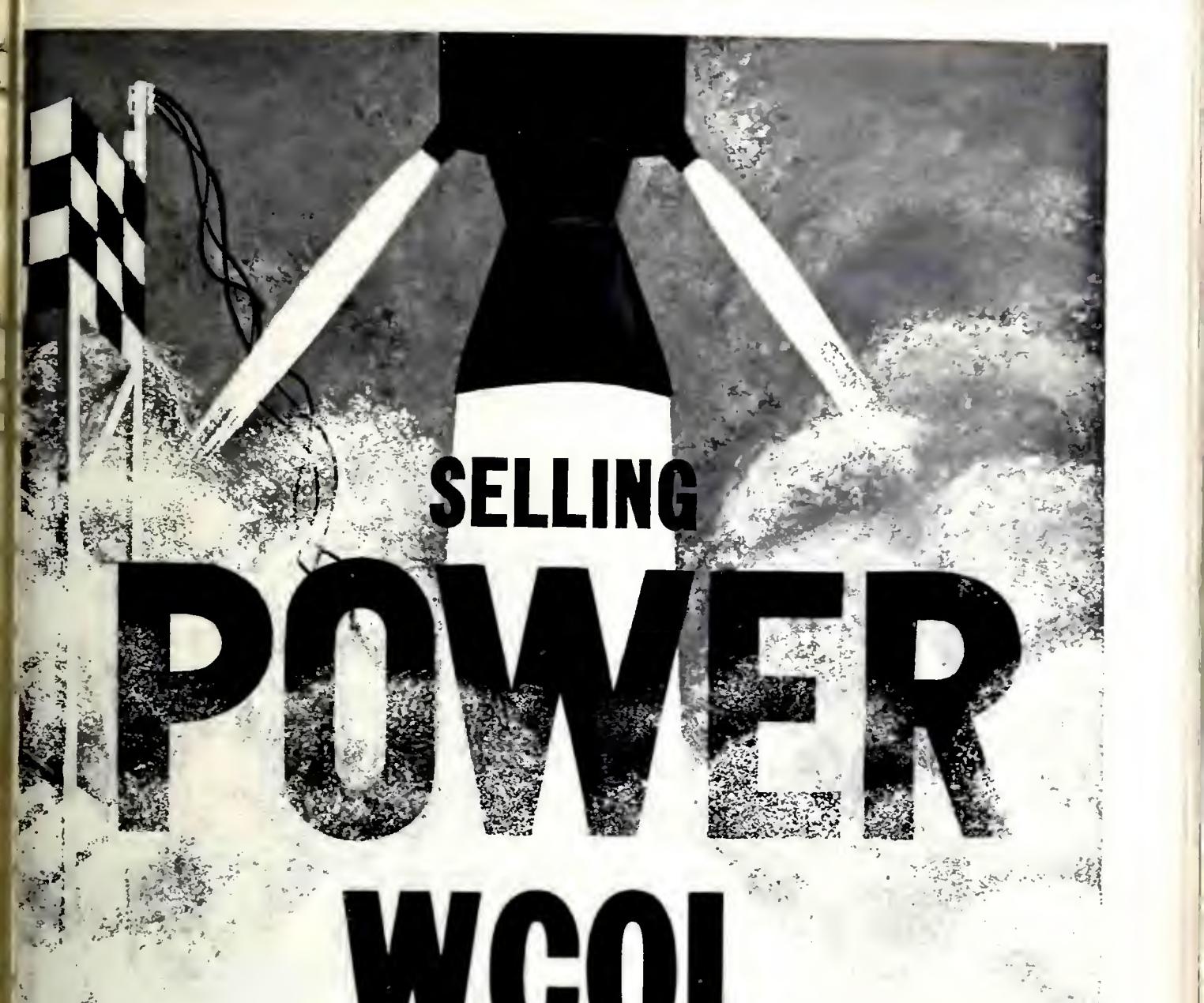
An interesting sidelight on the agency business is the practice of retaining the name of a founder even though that principal is still active elsewhere in the same field.

Samples of that category are these:

PRINCIPAL	OLD STAND	PRESENT STAND
Robert T. Colwell	Sullivan, Stauffer, Colwell, Bayles	J. Walter Thompson
Emerson Foote	Foote, Cone & Belding	McCann Advertising
Roy Durstine	Batten, Barton, Durstine, Osborn	Roy Durstine, Inc.
Charles E. J. Clifford	Doherty, Clifford, Steers & S	Kastor, H, C, Clifford & A
Edward D. Madden	Keyes, Madden, Jones	Geyer, M, Madden & B
John Orr Young	Young & Rubicam	John Orr Young, Inc.

Disregard Bob Hope's talking about not being in tv next season: he'll not only be there but again doing a series of specials for Buick.

The circumstances are these: Hope's contract with NBC is up this year and the business recognizes Hope and his agent, Jimmy Saphier as about the toughest and shrewdest team of negotiators anybody would have to deal with.



SELLING POWER **WCOL**

**the most POWERFUL
sales medium in Columbus, Ohio**

The New WCOL sells every member of Columbus, Ohio's most powerful buying force, the family! "Power Programming" guarantees good listening for everyone — housewife, car-commuter, teen-ager. Added power factors like special features, news, sports, light, bright broadcasting, plus the powerful personalities of WCOL's air-salesmen, bring adult results from every age bracket of this diversified audience.

There's Power Production, too! Pre-taped commercials guarantee flawless delivery of your most powerful sales message . . . never a fluff, error or time shortage to rob your message of its selling power. Your product is always "showcased", never "bracketed"!

Let the New WCOL's perfectly planned "Power Programming" rocket sales of your product in Columbus, the Nation's No. 1 test market.

THE NEW

**W
C
O
L**

1230 AM — 92.3 FM 24 hours-a-day Broadcasting
THE CAPITAL STATION • Columbus 15, Ohio

represented nationally by...**robert e. eastman & co., inc.**

POWERFUL RATINGS, too!

PULSE says,
Columbus' ± 1 station
is the NEW WCOL!

HOOPER says,
Columbus' ± 1 station
is the NEW WCOL!

What more is
there for us to
say?

Stations WING, Dayton,
WEZE, Boston,
WKLO, Louisville and
WIZE, Springfield, Ohio,
are also
AIR TRAILS stations

AGENCIES

FC&B's Fairfax Cone, with a wry sense of humor, told the L.A. Advertising Clnb this week that he's been wondering what all the critical shouting is about in connection with tv.

Cone prefaced with a batch of conflicting comments from various N.Y. critics on a single recent special, G.E.'s *Fabulous '50's* and noted that based from what's been coming late out of the FTC and FCC the dilemma is not alone the critics'.

The underlying theme of Cone's remarks: the majority has every right to its own taste in tv as it has in books, movies and plays; that tv programing is closely tailored to the various categories and themes that are best sellers in these other media.

Revlon has consolidated all its cosmetics and toiletry brands at two agencies—Grey and Warwick & Legler.

IN THE CHIPS! Celebrating WCPO, Cincinnati's second "color radio" anniversary with cake full of redeemable chips (l-r): st. mgr. J. C. Watters, d.j. Stan Nelson, Mrs. Richard Schmidt, studio winner of \$123 chip



PRO'S PRO John Mayasich, time salesman, WFRV, Green Bay, Wis., brushes up on hockey for participation in upcoming Olympics



MOUTH-WATERING is word for new Florida Citrus Queen, Florence Cloud (l) and predecessor Sandra Freedman. W-GTO, Cypress Gardens, Aquamaid, Florence was sponsored by station



These assignments give Grey six brands and more than \$4.5 million in billings, and adds five products and \$1 million in billings to Warwick & Legler's present \$5 million Revlon business.

In the shift, **C. J. LaRoche & Co.** has resigned all of its \$2 million Revlon business "reluctantly and after lengthy consideration," while **Mogul, Williams & Saylor** will concentrate on Revlon's Esquire subsidiary, billing about \$2 million.

The products awarded to Grey: Love Pat, Moon Drops, Ultima, and Sun Bath, all previously at La Roche; and Top Brass and Hi and Dri, both previously at Mogul.

Agency appointments: **Bromo Seltzer**, billing \$3 million, from Warwick & Legler to **BBDO** . . . **Esslinger's, Inc.**, one of the five largest brewers in Pennsylvania, billing \$400,000, from J. Cunningham Cox, to **Weran & Schorr**, Philadelphia . . . **Alco Oil & Chemical Corp.**, to the **Lavenson Bureau of Advertising**.

Philadelphia . . . **The Wool Bureau**, billing \$750,000, from JWT, to **Hockaday Associates** . . . **Prince Drive In Restaurants**, with plans for a radio campaign, to **Allenger Advertising**, Brookline, Mass. . . . **Stephano Brothers**, for its premium cigarette brand, **Jaguar**, to the Philadelphia office of **W. B. Doner & Co.**

New Services:

Motivation Dynamics, formed by Albert Shepard, former executive v.p. in Dr. Ernest Dichter's Institute of Motivational Research. Located in Mohegan Lake, N.Y., the firm will offer research and consultant services on marketing strategy and product development.

Marketing Associates, Inc., a new advertising-marketing network for "medium-sized" agencies, will hold its formal organizational meeting in Philadelphia 19-20 March.

Merger: **Radcliffe Advertising**, Jacksonville with **Bishopric, Green/Fielden**, Miami.

New offices: **Campbell-Mithun** opened Baltimore headquarters last week at 517 Munsey Building, headed by Robert Preston . . . **Smith & Dorian**, New York, with billings exceeding the \$2 million mark, to new offices at 256 East 49th Street.

Admen on the move: **Dr. Wallace Wulfeck**, elected vice chairman of the board of **Willima Esty** . . . **Anthony Pan**, promoted to a senior v.p. of **Lennen & Newell** . . . **Walter Sattler** joins **Warwick & Legler** as v.p. . . . **E. McCord Mulock, Jr.**, to the Detroit office of **McCann-Erickson Advertising (USA)** as a v.p. and Buick account director . . . **H. E. McDonald**, to v.p. in charge of media and research, and **Wright Nodine**, to v.p. at **Fitzgerald Advertising**, New Orleans.

Add to personnel moves: **Leonard Arnow**, to director of public relations for the New York office of **Fuller & Smith & Ross** . . . **Nicholas Ciangio**, to head the expanded sales

WESTWARD HO! Blazing a trail from the east side of Ave. of the Americas to their new home in the Time & Life Bldg. on the west side, are these **Donahue & Coe** employees, bearing the tools of their trade—drawing boards, t-squares, layouts, portable typewriters, etc. Agency will occupy 15th and 16th floors of the mid-town New York skyscraper.



OUT OF OUR WAY! When WCAE's (Pitts.) "All Right, All Right," automatic talk-stopper signal for d.j. to cut chatter, failed to operate, traffic mgr. Mival Harvey rushed in, pulled anncr. Pete Shore from mike



PRESENTATION PARTY recently staged in Chicago by **WNEW-TV (N.Y.)**, brought together (l-r): Mary McKenna, v.p. **Metropolitan Broadcasting Corp.**; Betty Lavaty, timebuyer, **North Adv.**; John Gillin, timebuyer, **Tatham-Laird**; Elaine Pappas and Barbara Swedden, timebuyers for **North Adv.**; Bennett Korn, executive v.p. of **Metropolitan Bdcstg.**



FLOATING THROUGH TAMPA, these Florida gals highlighted **WTST's** promotion of **Gasparilla Parade**. Live telecast of colorful spectacle was co-sponsored by **Phillips Petroleum** and **Eckerd Drug Stores**.



while the others are sleeping
ROVER's awake
 and **S-E-L-L-I-N-G**
 in Roanoke!



HARVEST MOTORS Inc.
 WHERE YOUR MONEY BUYS MORE THAN A CAR
 Dial DU 9-7291
 SALEM, VIRGINIA
 1337 W. Main Street

Burt Levine, Mgr.
 WROV Radio
 Cleveland Avenue and 15th Street
 Roanoke, Virginia

January 20, 1960

Dear Burt:

Ford, Harvest Motors, our 11 happy salesmen and I say "Thanks" for the really fine job the staff at WROV did for us during our 36 hour sell-a-thon. Your personality-announcers made our promotion a tremendous success...in fact, the results were beyond even our own expectations.

Our goal, as you know, was to sell one car each hour for the 36 hours. Well, we have finally completed our paper work and not only have we exceeded the 40 mark, but our salesmen have enough leads to last out the month. You have again shown us the selling power of WROV.

Ken Tanner, Jerry Joynes, and Wynn Alby brought in an extremely fine calibre of car buyers with their convincing sales stories. In fact, over 96% of our "sales" have successfully been financed. Incidentally, people sure do listen throughout the night. Between midnight and 6 a.m., while Gary E. Cooper broadcasted from our showroom, we actually sold 5 cars!

Thanks again for your co-operation and personal interest. Keep our new character "Sellmore Ford" and your personalities selling for Harvest Motors; we consider them among our best salesmen!

Jay Hoskins, Mgr.

 Jay Hoskins
 Harvest Motors
 Ford-Falcon Headquarters

another broadcasting sales triumph:

- 40-unit quota surpassed!
- 5 sold after midnight!
- enough leads for a month!

by Roanoke's only 24-hour
 personality station!

ROVER

WROV Broadcasters, Inc.

Roanoke, Virginia

BURT LEVINE, President

Affiliated with **WEET**, Richmond, Va.
 Nat. Rep. **Jack Masla & Co.**

promotion department at Anderson & Cairns, New York . . . **Frank Patterson**, to the plans-marketing department of N. W. Ayer . . . **Norman Vale**, account executive, **SSCB** . . . **Alexander Corson**, to the staff at Gray & Rogers, Philadelphia . . . **Sam Gill**, account executive, **KHCC & A** . . . **George Moll**, to K&E as account coordinator . . . **Thaine Youst**, merchandising director, **DCSS** . . . **Lee Randon**, to director of the audio-video department of **Henri, Hurst & McDonald**, Chicago . . . **Richard Reibold**, to radio/tv commercial director of the Beverly Hills office of **Lennen & Newell** . . . **David Siegel**, to director of radio/tv for **Ross Roy**, Detroit . . . **Charles Manno**, **Frances von Bernhardi**, and **Lori Hanley**, to the New York radio/tv department of N. W. Ayer . . . **Larry Bettis**, to the tv department at **Wade Advertising**, Los Angeles . . . **Carl Gylfe**, to account executive at **Tatham-Laird** . . . **Denise James** and **John Leopold**, to copywriters at **DCS&S** . . . **Wright Ferguson**, to account executive with **SSCB** . . . **Mary Vosberg**, timebuyer at **Wermen & Schorr**, Philadelphia . . . **Joe Dine**, to the press department and **Robert Higgons**, to account executive, at **Ted Bates** . . . **Kenneth Bridges**, to the account service department at **Smith/Greenland** . . . **Al Collins**, to assistant creative director and account executive for **Wentzel & Fluge**, Chicago . . . **Timothy O'Leary**, to account executive at **Reach, McClinton & Co.**

ADVERTISERS

Campaigns:

- The New York District Lincoln-Mercury Dealers Association, out of K&E, last week launched one of the most intensive radio campaigns in its history. Built around a "See Mercury PDQ" theme, the spots are featured on 59 radio stations with a high-saturation schedule in New York, New Jersey and Connecticut.

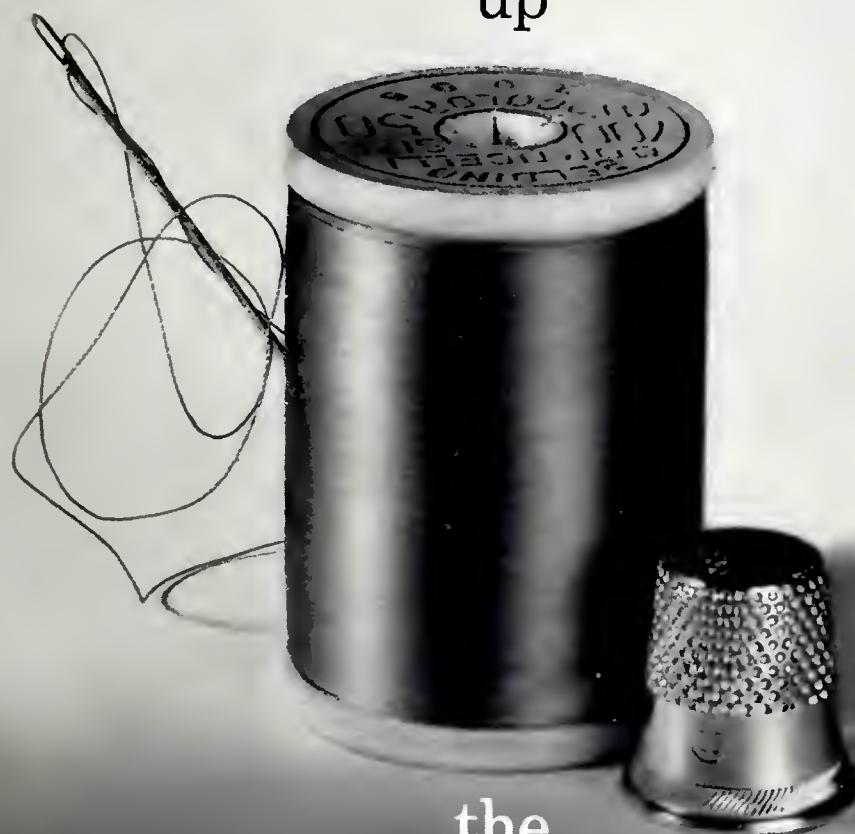
- **Western Tablet & Stationery Corp.** will make its tv debut this summer via Dick Clark's *American Bandstand* on ABC TV. Sponsorship will begin at the height of the late summer back-to-school season for the paper school supplier on 132 stations. Agency: **Bozell & Jacobs**, Kansas City.

- **Bohack Stores** this week will

WJAR-TV

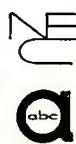
sews

up



the
feature film audience
in Providence
with the
hottest exclusives in filmdom!

Shirley Temple, Danny Kaye, Martin & Lewis, Tarzan — exclusives with WJAR-TV in Providence! 460 top-drawer features from Hollywood's 9 biggest studios just added to the largest film library



in the market! Station personality, Jay Kroll — "Mister Movie" to his New England viewers! Not 2, but 7 great nighttime features per week! All on the station that pioneered movie programming!

Represented by



CHANNEL 10 • COCK-OF-THE-WALK IN THE PROVIDENCE MARKET

turn to radio and tv for a special three-month campaign designed to re-tell the story of Tenderay beef. The promotion includes a spot radio saturation schedule on WCBS, WOR, and WRCA in New York; WHLI, Hempstead; WGBB, Freeport; WGSM, Huntington; WFYI, Garden City; WRIV, Riverhead; WPAC and WALK, Patchogue, and WBAB, Babylon. Tv plans include spots on WRCA-TV and WNTA-TV, New York.

• The combined **Chevrolet Dealers of Southern California**, out of Eisaman, Johns & Laws, Hollywood, has bought every am and fm station (for a total of 63) in Southern California for coverage of the Olympic Games in Squaw Valley.

Financial report: Parke-Davis & Co. reported 1959 net sales increased 11% and net earnings rose 10.4% over 1958 to give the pharmaceutical firm the best year in its 93-year history.

Strictly personnel: David Black, to executive v.p. of Lanolin Plus . . . Terry Cunningham, to director of

**ADVERTISING DIRECTOR?
NO! Communication
director is more accurate.**

In today's tough competition, broadcasters, equipment manufacturers—even diaper services—must communicate convincingly with every marketing tool in every medium—not just advertising.

At present, I produce and coordinate the advertising, promotion, public relations and research for one of the hottest companies in the electronics field—and have a healthy relationship with my agency, my management and my staff

I am a seasoned pro with an excellent track record at the major network—possess an unshakeable belief that the big idea outdraws the big buck

Unusual executive for the right company. Please write to:

Box 24 Sponsor

advertising production and **Edward Slater**, director of advertising for Sylvania Electric Products, Inc. . . . **Anton Bondy**, promoted to director of marketing information, and **Owen Burns**, to product manager in the foods division of Lever . . . **William McDaniels** and **H. Horace Otway**, to the board of directors of The William Carter Co. . . . **Frank Daniels**, to marketing director of Durkee Famous Foods . . . **George Mentzer**, to manager of trade advertising and sales promotion for B. F. Goodrich Chemical Co.

FILM

Barter and the wherewithal to bring time and programing together are the main factors behind the Guild Films-Vic Tanney merger, formalized this week.

Formerly, Guild was a leader in obtaining spot time and Vic Tanney was a large user of barter.

The merger is a straight fusion of stock; two separate operations will continue headed by Vic Tanney and **John J. Cole**, Guild president.

Sales: World-Wide's *National Football League* sold to 21 additional stations, including WOR-TV, New York; KHJ-TV, Los Angeles; WSM-TV, Nashville; KXGO-TV, Fargo; WFBC-TV, Greenville; WSUN-TV, St. Petersburg; WEAT-TV, West Palm Beach; WRC-TV, Washington; KXMC, Minot; KXJB, Valley City; KBMB-TV, Bismarck; KXAB, Aberdeen; KCRA-TV, Sacramento; KBAK-TV, Bakersfield; KJEO-TV, Fresno; KOLO-TV, Reno; KVIP-TV, Redding; WKRC-TV, Cincinnati; WFGA-TV, Jacksonville; WCCO-TV,

Minneapolis, and WXYZ-TV, Detroit . . . Official Films reports sale of *Almanac* in 30 markets, including stations WHDH-TV, Boston; WJW-TV, Cleveland; WTAE, Pittsburgh; WTOP-TV, Washington; WCCO-TV, Minneapolis; WMAR-TV, Baltimore; WBEN-TV, Buffalo; WDAU-TV, Scranton; WHYN-TV, Springfield; WJST-TV, Jacksonville; WCIA-TV, Champaign; WMAZ-TV, Macon; WBAP-TV, Ft. Worth; KRCA-TV, Los Angeles; KRON-TV, San Francisco; KXTV, Sacramento; KBAK-TV, Bakersfield; WFMJ-TV, Youngstown; WISN-TV, Milwaukee; KOTV, Tulsa; KPRC-TV, Houston; WOAI-TV, San Antonio; WFBC-TV, Greenville; KCPX, Salt Lake City; WHIO-TV, Dayton; WTVN, Columbus; KFSD-TV, San Diego; WUSN-TV, Charlestown; KMJ-TV, Fresno, and KVAL-TV, Eugene.

Strictly personnel: Jack Kuney joins NTA's Play of the Week as staff producer . . . Ira D. Beck named Latin American supervisor for UAA and UA-TV . . . Crosby/Brown elects Henry G. Flynn v.p. and gen. mgr. and Peter M. Robeck sales v.p.

Production: Michel Productions has been formed to produce in Europe for MGM-TV . . . E. G. Marshall cast for episode of CBS Films' *Robert Herridge Theater*.

More Sales: CBS Films reports sales of a dozen shows, as follows: *Whirly-birds* to KTEN-TV, Ada; WOW-TV, Omaha; WKYT-TV, Lexington; KCMO, Kansas City; KCMC-TV, Texarkana; KFBQ-TV, St. Joseph, and to Conoco on KSWS-TV, Roswell; *Rendezvous* to McCormick Co. on

TV NEWS from M & A ALEXANDER!

20 EPISODES COMPLETED!
20 MORE IN PRODUCTION!

**“Q.T. HUSH,
PRIVATE EYE”**

The “Whodunit” Cartoon of the Era!
100 Color Cartoons! 10 complete stories!
10 episodes to a story! 3½ minutes long!



Call, Write or wire . . .

M & A ALEXANDER PRODUCTIONS, INC.

Hollywood: 6040 Sunset Boulevard, Hollywood 4-3414

New York City:

Larry Stern, 141 East 55th Street, Plaza 5-5266

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE® RADIO

delivers more for the money

General view of Squaw Valley,
site of the 1960 Winter Olympics

THE FAME of the Beeline country becomes international as the VIII Olympic Winter Games move into Squaw Valley, just a few wave lengths away from KOH, the Beeline station in Reno.

It's estimated that 40,000 daily visitors will see the Games — a huge bonus in potential listeners. However, all year around, the Beeline area is rich in listeners for Beeline advertisers. And these listeners have more effective buying income than Maine, Vermont and New Hampshire together.*

As a group, Beeline stations give you more radio homes than any combination of competitors . . . at by far the lowest cost per thousand. (Nielsen & SR&D)

*Sales Management's
1959 Survey
of Buying Power

KOH • RENO
KFBK • SACRAMENTO
KBEE • MODESTO
KMJ • FRESNO
KERN • BAKED

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER, NATIONAL REPRESENTATIVE

KING-TV: also to stations KSLA-TV, Shreveport, and KOOL-TV, Phoenix; *You Are There* to WBNS-TV, Columbus; KROC-TV, Rochester; WTAP-TV, Parkersburg; KOOL-TV, Phoenix; WVET-TV, Rochester; WICS-TV, Springfield, and WXIX-TV, Milwaukee; *Air Power* to Forrest Cox Home Builders on KPHO; also to stations WKBT, La Crosse, and KONA-TV, Honolulu; *The Gray Ghost* to WRC-TV, Washington, sponsored by County Fair Bakery; WDAN-TV, Danville; and Brown & Williamson on WHAS-TV, Louisville; *Honeymooners* to WNBC-TV, Hartford; WTOL-TV, Toledo; WDAU-TV, Scranton; KRON-TV, San Francisco, and KBLR-TV, Goodland; *Annie Oakley* to KMBC-TV, Kansas City; KARK-TV, Little Rock, and KMOX-TV, St. Louis; *Navy Log* to WKYT-TV, Lexington; KUTV, Salt Lake City; WFIE-TV, Evansville, and KTVO, Ottumwa; *Colonel Flack* to KRON-TV, San Francisco; *The Cases of Eddie Drake* to WATR-TV, Waterbury, and both *Life with Father* and *Mama* to WKYT-TV, Lexington.

NETWORKS

Some pertinent notes about prospective TV network nighttime schedules for the fall:

- NBC is thinking about spotting the Barbara Stanwick show in the Sunday 10:30-11 p.m. slot, which is now station time.
- The NBC TV specials niche will be Tuesday 8:30-9:30, and the Friday parallel period—now used for specials—will be made available to Bell Telephone (Ayer) for an alternate week series.
- NBC would also like to make the Saturday 9-10 p.m. span available to alternate week sponsors of variety shows.
- ABC is talking about moving Lawrence Welk to 8-9 p.m. Saturday. (Apparently the plans for Pat Boone in that spot have been shelved.) There'll probably be an action series in the 9-10 p.m. period as a contender against CBS' *Mr. Lucky* and *Have Gun Will Travel*.

ABC TV is giving up the ghost on at least two of its new one-hour shows.

The two *set to go* at the end of the summer: *The Alaskans* and *Bourbon Street Beat*.

ABC Radio has introduced a new "Fixed Interval" broadcasting plan for advertisers and for all affiliated stations.

Under this plan, all affiliated stations will be allowed to broadcast some network programs within fixed time intervals—i.e., stations can fit network programming into local programming within an hour or two hour period during whichever part of the day the advertiser desires.

Network tv sales: Allstate Insurance Co. (Burnett) and Carter Products (Bates) for alternate-week sponsorship of *Person to Person*, CBS TV, at no program cost . . . Seven new sponsors for ABC TV's daytime program lineup: Beech-Nut, Best Foods, Borden Foods, Dinner Redy, Exec Manufacturing, General Mills, and Whitehall Labs.

Network radio sales: Fels & Co. (Aitkin-Kynett) for two weekly 10-minute units of the *Bing Crosby-Rosemary Clooney Show* on CBS Radio . . . Pepsi-Cola (K&E) for announcements on *News-on-the-Hour*, *News of the World*, *You Bet Your Life*, *People are Funny* and *Monitor*, on NBC Radio, amounting to a net total of \$775,000.

New network affiliations: WVLK, Lexington, Ky., to CBS Radio . . . WALT, Chicago; KIHO, Sioux Falls, S. D.; WCOW, Sparta, Wis.; WORX, Madison, Ind.; and KTRI, Bastrop, La., to Mutual Broadcasting System.

This 'n' data: ABC TV is developing, for next season, a new one-hour drama: *Logan, A Lawyer's Story* . . . CBS Radio, for the fourth consecutive year, will air the Florida International Twelve Hour Grand Prix of Endurance from Sebring, Fla., Saturday, 26 March . . . **Kudos:** Phil Rizzuto, CBS Radio sportscaster, received the National Exchange Club's 1960 Award of Merit for his influence on youth via his *Sports Time* broadcasts.

Network personnel news: Stephen McCormick, to v.p. in charge of news and Washington operations; Joseph Keating, to v.p. for operations and programs; and Norman Baer, to director of news and special events at Mutual . . . Edwin S.

Friendly, Jr., to director, special program sales, NBC TV . . . Richard Linkroum, named director, special programs, NBC TV . . . Thomas Velotta, to v.p. for special projects, news and public affairs department, and John Secondari, producer for special projects at ABC . . . Robert Fleming, to ABC News Washington Bureau chief and John Madigan, manager of ABC News, New York . . . Robert Smith, to account executive, CBS Radio, Chicago . . . Nancy Hanschman, to CBS News correspondent . . . Dean Craig, to manager, TeleSales and Gino Conte, manager, production services, for NBC's Pacific Division . . . Stephen Flynn, to director, station sales, station clearance, and sales service, and Joseph Iaricci, director, sales administration, NBC TV Network Sales.

RADIO STATIONS

The latest arena where a lance has been listed against the business of program ratings: The New York State Legislature.

Upstate Assemblyman Bruce Manly this week introduced a bill making it mandatory for rating services operating in the state to disclose their methods and basis for measuring who listens or views.

The bill provides for the issuance of an injunction in the event that this mandate is violated and makes it a misdemeanor if a station puts out a "full statement" resulting from such research data.

P.S. A radio station not far from Manly's home town has been litigating against Nielsen as a result of material used by a competitor.

Perhaps the largest single teenage activity was conducted last weekend by WJBK, Detroit, for the March of Dimes.

Attendance: 2,520. Place: Gross Isle Air Station south of Detroit. Event encompassed: 12 cities. Collected: \$2,950. Mc'd broadcast from hanger: Jack the Bellboy.

Radio Pulse for the New York area has a new face.

The format, in pocket-size, eliminates the familiar "window" on the cover in favor of pocket-slick kermikote printed in gold and black on white. It also carries additional in-



Iowa's Governor Herschel Loveless (right) and Don Sullivan, General Manager of KVT, watch a video tape recording of the Governor made in the KVT studios.

NO MATTER WHAT TIME IT IS....

YOUR SPOTS CAN HAVE THAT "LIVE-LOOK" ON KVT

In addition to giving advertisers a majority of the viewing audience in Sioux City at any time of the day or night—KVT also offers advertisers a new selling tool—a video tape recorder. Another exclusive service of KVT in the big quad-state area.

No matter what time it is right now, call your Katz man. Ask to see his latest ARB which proves why KVT is the best buy in Sioux City.



CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC



**PEOPLES
BROADCASTING CORPORATION**

WGAR	Cleveland, Ohio
WRFD	Worthington, Ohio
WTTM	Trenton, New Jersey
WMMN	Fairmont, West Virginia
WNAX	Yankton, South Dakota
KVT	Sioux City, Iowa

formation via a projection table for translating ratings from samples into families, and a more detailed 17-county area map.

This new pocket-size piece will be adopted for other markets on a progressive schedule.

Ideas at work:

• **New twist in station cooperation:** With **WAPO**, Chattanooga, on the same car radio push button frequency as **WNDB**, Daytona Beach, and with many Chattanoogans visiting Daytona Beach for vacation, stations have worked out this plan: WAPO d.j.'s have taped spots to be run on the Daytona station saying hello to Chattanoogans down there and reminding them to listen to WAPO when they get back home. In return, WAPO is running spots for WNDB d.j.'s inviting people to come to Daytona and listen to that station when they get there.

• **The thinking man's station:** **KCBS**, San Francisco, out of Johnson & Lewis, is launching a consumer campaign using classic statues—each one wearing a set of earphones—to dramatize the theme: "You hear more on 74." For example: one design features Rodin's "The Thinker"; another uses the bust of Shakespeare. As an added touch, the dial position is expressed in Roman numerals. The campaign includes outdoor posters, newspaper ads, tv spots, and musical jingles on KCBS.

• **Furthering the cause of love and marriage:** Last week, **WKNB**, Hartford, offered to pay for the marriage license of any couple wed in the county during the Valentine's Day weekend. After airing the promotion for two days, the station received five telephone calls from couples planning to be married.

• **New type of traffic ticket:** Philadelphia motorists, instead of being charged with a violation, are receiving tickets that congratulate them for safe, courteous driving. The campaign is a cooperative venture with **WPEN** and the Philadelphia Police Department. Names of recipients of these tickets are being aired daily on WPEN.

• **Attracting the crowds:** **WLIR**, New York, hosted more than 1,000 persons at its seventh annual Festival for Negro Music and Drama last week at Carnegie Recital Hall. Since the crowd overflowed the hall (which

seats only 350) station arranged for them to fill several large rooms surrounding the area, and then purchased radios for each room so that everyone could hear the two-hour Festival program.

Station acquisition: **WKAZ**, Charleston, W. Va., operated by the Kanawha Broadcasting Co., sold to Hartley Samuels, president of Clarkwood Broadcasting Co., owners of **WDLB**, Marshfield and **WWIS**, Black River Falls, Wisc. Sale was brokered by Blackburn & Co.

Change in call letters: **WGAY**, Washington, D. C., to **WQMR** (Washington's Quality Music Radio) . . . **WBBC**, Flint, Mich., to **WTRX**, along with an increase of power and a change in format.

Sports sponsorship: Falstaff Brewing (DFS), J. A. Folger (FRC&H) and American Tobacco (Gumbinner) renewed for the San Francisco Giants' '60 season via **KSFO**, San Francisco.

Thisa 'n' data: Forty radio stations joined **RAB** during January . . . New location: **WSOC**, Charlotte, has vacated its old offices for new quarters in the **WSOC-TV** building . . . **WWDC**, Washington, D. C., raised \$1,450 for the March of Dimes . . . **Anniversary notes:** **WIL**, St. Louis, observing its 38th year . . . **WTIC**, Hartford, celebrating its 35th anniversary.

Kudos: To **WAVZ**, New Haven, a double award from the Greater New Haven United Fund . . . To **KVOO**, Tulsa, seven UPI Awards . . . To **WBUD**, Trenton, N. J., a citation from the American Automobile Association for editorial broadcasting on the recent Turnpike Surplus Referendum in New Jersey . . . **William McKibben**, assistant to the v.p. of the Balaban Stations, appointed chairman of the broadcasting commission of the Metropolitan Church Federation of St. Louis . . . **Melvin Green**, president and general manager of **WWRI**, West Warwick, R. I., reelected president of the city's Chamber of Commerce . . . **Carl Haverlin**, president of Broadcast Music, Inc., cited by the Council of the American Association for State and Local History for encouraging Americans to take a greater interest in history.

New officers of the Northeast Radio Network: Ellis Erdman, president; James Clynes, Jr., executive v.p.-secretary; Joel Fleming, v.p.-network manager; and Gerald Cushing, assistant v.p.-engineering.

Station staffers: **Paul Martin**, national sales manager for **KHJ**, Los Angeles; **KFRC**, San Francisco; and **WHLB**, Memphis . . . **Roger Berk**, to manager of **WCKR-AM-FM**, Miami . . . **Norris West**, to assistant to the v.p. and general manager of **WCAU**, Philadelphia . . . **James Wychor**, to general manager of **WKEE-AM-FM**, Huntington . . . **Bill Shaw**, to assume supervision of **KVI**, Seattle.

Add to station staffers: **Arthur Knott**, to general sales manager of **KFML**, Denver . . . **Palmer Payne**, to the news staff at **WPTR**, Albany-Schenectady-Troy . . . **Bill Wolff**, to the advertising and sales promotion department at the **KNX-CBS Radio Pacific Network** . . . **Lawrence Wynn**, to the sales staff of **WABC**, New York . . . **Donald Drogkamp**, to assistant sales manager of **WOKY**, Milwaukee . . . **Lawrence Schlesinger**, to account executive at **WSAI**, Cincinnati . . . **Art Dawson**, to account executive at **WMCA**, New York . . . **Allan MacDonald**, to sales development executive at **KFWB**, Hollywood . . . **Jack Timmons**, to assistant manager of **KWKH**, Shreveport . . . **Bob French**, account executive, **KOMO**, Seattle . . . **James Gessner**, account executive in the New York office of Keystone Broadcasting System.

TV STATIONS

Gamble-Skomo, midwest retail and mailorder chain, is celebrating its 100th anniversary 65 years ahead of time with a 60-minute regional special 10 March.

It'll be a 60-minute tape drama-documentary—*Way Back in 1960*—fed over 71 stations via three regional hookups, with the stations each getting the national rate.

The special will get 7:30-8:30 p.m. local time in most cases and represents the biggest time-buying undertaking of its kind. The whole operation is being handled by BBDO Minneapolis.

tvB reports gross time billings of national advertisers for network and national and regional spot tv in 1959 exceeded \$1.24 billion.

This represents a 15% increase over the \$1.07 million spent in network and national and regional spot tv during 1958.

tvB president Norman Cash called for full-time, year-round advertising without a summer hiatus.

Speaking at the Southeast Council of the 4 A's, Cash asked: "Why have you permitted your clients to take an advertising vacation at a time when they shouldn't? Certainly the summer finds people there, disposable income there, and the media usage here."

Ideas at work:

• **A new twist in the educational theme for women:** KGLO-TV, Mason City, Iowa, is presenting a series of tv classes in consumer economics. The lessons are integrated as part of the *Super Valu Show*, weekdays, from 4-5 p.m. and cover the range from buying meats to freezing, storing and preparing them.

• **Attracting readers with cheesecake:** WMT-TV, Cedar Rapids, has come out with an attractive two-page brochure showing five different types of women, asking readers to check the ones they prefer and then see what the psychologists say. Station is mailing this to three different groups of people for three clients. The added eye-catcher: In the lower righthand corner of this spread is upside-down copy, listing answers and then promoting the client and show.

This 'n' data: Hamm's Beer and Oklahoma Oil Co. will again sponsor the Chicago White Sox and the Chicago Cubs games on WGN-TV . . . In conjunction with Heart Month, the news staff of WCSH-TV, Portland, Me., will be showing, on 21 February, a film on open heart surgery . . .

Business notes: Courtesy Chevrolet dealers will sponsor the late night news during week nights on KNTV, San Jose . . . Nsu Prinz Auto Dealers, for a spot campaign on KREM-TV, Spokane.

Kudos: Turnley Walker, tv au-

thor-producer voted a Sylvania Award for his *First Meeting* series on KNXT, Los Angeles and the CBS owned stations in New York and Chicago . . . **Cecil Garrier**, of KTVH, Wichita, Kans., awarded the American Meteorological Society's Seal of Approval . . . **John Hayes**, president of the Washington Post Broadcast Division, named chairman of the national public relations advisory council of United Community Funds and Councils of America.

On the personnel front: **Duane Holman**, appointed sales manager of KOLN-TV, Lincoln . . . **Charles Cady**, to manager of the West Coast sales office of the Triangle Stations . . . **Jack McGrew**, elected to the board of directors of The Houston Post Co. . . . **Fran Harris**, to head of the tv dramatic department for People & Productions, Inc. . . . **Gloria Chandler**, to Western v.p. for American Women in Radio & Tv . . . **Bill Spiller**, to general manager of KFDA-TV, Amarillo, Tex. . . . **Nord Whited**, to assistant program director for KTTV, Los Angeles.

SPONSOR ASKS

(Continued from page 45)

lished fact in the theater that comedy, broad or sophisticated, is one of the most difficult things to do. As the problem of good comedy such as *I Love Lucy*, *Burns and Allen*, *Father Knows Best*, etc., has been solved a new form of tv program will evolve that will fill the bill and satisfy all. Sponsors on regional and local levels will soon be looking for this type of programing.

Hence, the problem that exists is programing that must be of top caliber and not produced or created in a hurry in order to fill a need, so that if a little more time were taken and with proper preparation, shows could be created which would be commercially successful and would fit into our "Era of Truth." Once advertisers agree to permit a new type of programing and encourage new ideas, producers I am sure will satisfy their needs with the right vehicles. The recent sponsorship of the *Play of the Week* in New York, sponsorship of the Metropolitan Opera, and other similar programs, are perhaps extreme examples of advertisers "do-

ing good." There is a middle road whereby the "Era of Truth" will bring more than just news reports extended to 30 or 60 minutes.

Len Firestone, v.p. of syndication sls., Ziv Television Programing, Inc., New York

From my particular crow's nest here at Ziv, the weather ahead for syndication has seldom looked sunnier.

With exciting new properties in the wings and an expansion of the spe-



New programing slants will create a healthy market

cialist corps of salesmen to help our advertisers better utilize the values inherent in those shows, we appear here to be set for a future worthy to take its place in front of our record-breaking present.

And we are greeting that future with a major development in programing, a brand new sports concept in television, *Home Run Derby*, highlighting the most powerful batsmen in both leagues contending in a World Championship home run competition for awards as high as \$10,000 a "game," and reaching a total of \$250,000 for the season.

Home Run Derby will inaugurate the first man-to-man all star baseball competition in tv history, accenting the big men in the "big moment" of the national pastime. We expect its impact on the medium to be as formidable as the pioneering *Sea Hunt*.

At the same time we have six other series already in production for 1960, with great expectations that the pace will be accelerated to match last fall's show-a-month rate of release. Included in that quartet was the phenomenal *Tombstone Territory*, the first program in the records of television to depart the networks for syndication with all-new first-run shows. The series is already reaching substantially more viewers than it ever did as a top-rated network entry.

In summary, the outlook for syndication programing at Ziv has never looked more promising.

December was the prelude to '60. The new season gives every indication of being a winner.

Where Can You Make Such An
"Expanding MARKET
BONANZA BUY?"

KMSO-TV, Serving All of
WESTERN MONTANA

Is **BIG** in Coverage
BIG in Programming
BIG in Viewership

9 out of every 10 TV Homes in the Far-Western Montana Market view only KMSO-TV, the 191,000 watt station with the best lineup of programs in Montana.

1,000 x 58 = 58,000 TV HOMES in 13 counties are delivered by KMSO-TV, at a low cost thousand of just \$1.00.

NOT JUST 1 BUT 6 CITIES enjoy KMSO-TV's top programs of

CBS • NBC • ABC

18 COMMUNITY BOOSTERS have been installed in Butte, Anaconda, Deer Lodge, Kalispell, and many other communities to rebroadcast KMSO-TV programs.



NATIONAL REPRESENTATIVES
FOR JOE-TV, INC.

A Part of *Every*
*Community Project**

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

Five full $\frac{1}{2}$ hours of local public service programming each week.

WTHI-TV
CHANNEL 10 CBS - ABC
TERRE HAUTE
INDIANA

Represented Nationally by Boiling Co.

Tv and radio
NEWSMAKERS



Harvey L. Glascock has been named v.p. and general manager of WIP, Philadelphia. He joins this station from WHK, Cleveland, where he was v.p. and general manager. Glascock's appointment follows the formal transfer of ownership of WIP to Metropolitan Broadcasting Corp. Benedict Gimble, Jr., president and general manager of WIP, moves up to v.p. of MBC. He will maintain headquarters in Philadelphia as well as in New York. Ralf Brent, v.p. of WIP, becomes assistant to the president of MBC.

Dan Bellus has been promoted to director of advertising and promotion for all Transcontinent stations. For the past year, he was general sales manager of KFMB-AM-FM, San Diego, and for four years prior to that, he served as director of sales development and promotion for KFMB-AM-TV. In July, 1959, these stations were acquired by Transcontinent through a merger with Marietta Broadcasting. Bellus also held posts at KFEQ-TV, St. Joseph; KRVN, Lexington; and at KNEK, in McPherson, Kansas.



Joe Csida, contributing editor of SPONSOR, joins Capitol Records, Inc. as v.p. for Eastern operations. His experience in the music and entertainment industries began in 1934 when Csida joined *The Billboard*. There he rose to music editor, radio editor, and later editor-in-chief. In 1949 he joined RCA and soon thereafter was named director of artist and repertoire for RCA Victor.

For the past seven years, Csida has been the head of his own firms — Trinity Music, Towne Music Corp., and Csida, Burton & Associates.

Jack McGrew, veteran broadcaster, has been elected to the board of directors of the *Houston Post* Co. He began his broadcasting career at KFDM, Beaumont, in 1930. Later he worked at KNOW, Austin, while attending law school at the University of Texas. In 1936, McGrew joined KPRC, Houston, as announcer. He's been with the station since as program director, assistant manager, and at present, as station manager of KPRC-AM-TV. He's a member of Tvb's sales advisory comm. and Broadcast pioneers.





ABOVE ALL . . .

WGY DELIVERS

YOUR SALES MESSAGE
MORE EFFECTIVELY

WGY will deliver your sales message more effectively in the rich market area it serves: Albany—Schenectady—Troy, plus Northeastern New York and Western New England. We can back this up with a file of sales success stories—for details, contact your local Henry I. Christal man or call WGY, Schenectady, New York.

50,000 Watts • NBC Affiliate • 810 Kilocycles
A GENERAL ELECTRIC STATION

The seller's viewpoint

In the following article, Halsey V. Barrett, Director, Tv Sales Development, The Katz Agency, presents some well-founded facts, supported by statistics and illustrations, for using warm-weather advertising, rather than avoiding it, to overcome a seasonal sales slump. SPONSOR welcomes all replies to Mr. Barrett's statement, as it does your own ideas, problems or complaints, for contributions to this column. Sit down and write a 500-word statement addressed to radio/tv buyers—one that represents your own "Seller's Viewpoint." Our readers will look forward to seeing your article on this page.



LET'S HAVE REALISM ABOUT SUMMER

Did you know that 25.3% of all U.S. retail sales occur during the three summer months?

This U.S. Department of Commerce statistic for the months of June, July and August should help your client (or company) eliminate the strange notion that our fellow-Americans stop eating, drinking, consuming, spending—living—during the summer.

The valley of summer sales for many companies is a self-dug valley whereby, out of "habit" or "tradition," those companies slacken their advertising, merchandising and selling efforts.

Competition being what it is in 1960, with the battle that will have to be fought for the consumer dollar, companies can no longer afford to shrug off the summer months. If they do, they may allow purchases of their product to be deferred into limbo, or be intercepted by a competitor. Or, they may find the public going to an entirely different, substitute product.

This summer, some alert companies are going to spurt ahead of competition who, out of "habit" and "tradition," are still resting on their oars and blaming the warm weather for their sales slump.

Realistically, it is probably too much to expect the "let's cancel-for-the-summer" boys to see their summer foible for what it is, all in one season. I believe we media people must help them see the importance of summer advertising and be realistic in leading them gradually to a full appreciation of summer advertising.

Since it is unlikely that the summer retrenchers can be converted overnight, here's a specific proposal for agencies, and for advertising, marketing and sales managers to submit to managements who insist the budget must be cut back in summer: Have them use *national spot television* for the most sales impact and the most efficient advertising.

Here are some reasons I'd use in backing up the proposal for the use of national spot tv in summer: First, the huge size of the television audience—in the warm months tv is still a media giant, even though it may be a

head shorter than it is in other seasons. And then I would stress the enormous efficiency of television coverage. For example, it is possible to cover all but 2% of California's tv families by using only six television markets! In Indiana, one Indianapolis television station covers over 50% of the entire state's retail sales area. In Minnesota, one Minneapolis tv station covers 71% of the state of Minnesota's people and 73% of its total retail sales. This media coverage efficiency speaks for itself.

Spot television's selling impact along with frequency of sales calls keeps a brand name and product values in the minds of millions of customers, despite a summer cut-back of budget. Happily, the tv signal reaches the vast city, suburban, satellite city and town, as well as rural in ratio to sales potential for most advertised brands.

Another important reason: Preferred schedules are more readily available in summer because of the cut-back philosophy, and because some companies, who have truly seasonal products, feel justified in dropping their valuable time periods during the summer months.

I would also make a big point of the flexibility of national spot tv, which enables a company to put its summer dollars to work where its marketing potentials are greatest. There is even less reason to cover the Mojave Desert in summer than in winter!

Finally, there are these figures to quote: Nielsen says American television homes still average over 4 hours of viewing per day in August; the Advertest research organization finds that less than 5% of the American people are away from a tv set during the peak vacation week in August.

In the 1960's let's not forget the living, spending summer market of 180 million people. Steal a march on your competition! But if you must retrench on your summer advertising, hold the line for your product or service with the sales impact, vast audience reach, frequency of sales call, flexibility and low-cost results-per-dollar-spent of national spot tv.

FARMER'S DAUGHTER DOES EVENING CHORES! . . .

. . . while Ivy League farm boy waits outside in convertible. That's today's picture of our bountiful Land of Milk and Honey. Yes, here's a unique market of small cities and big farms . . . 42% rural and 58% urban . . . more than 400,000 homes enjoying Channel 2-CBS television.

ANY CHORES YOU WANT DONE?



HAYDN R. EVANS, GEN. MGR.



THE LAND
OF MILK
AND HONEY

WBAY ch. 2

GREEN BAY

SPONSOR SPEAKS

Cheers for the grass roots

Too often overlooked by industry critics are the tremendous cultural contributions made on the local level by the country's radio/tv stations.

This week we had the pleasure of viewing the tv tape of an impressive performance of the opera *Don Pasquale* by the National Grass Roots Opera Foundation of Raleigh, N. C.

It was a thoroughly professional job, and reflected great credit on both the Foundation and WRAL-TV which presented it. Once again—our hat is off to the grass roots geniuses of our business.

And, while we are about it, we are delighted to be able to report (See page 29) that quality local programing is becoming increasingly attractive to commercial sponsors.

Not the main issue

On the current payola investigations we feel much the same as the *New York Herald Tribune*, which said last week in an editorial titled "Disk jockeys are not the central question": "We have an uneasy feeling that Representative Harris and his fellow investigators are getting themselves onto a side track."

We wholly agree. The stories coming out of Washington have their picturesque, even lurid, side aspect. But they have little to do with important industry issues and problems.

Crusade for decency

Ernest A. Jones, of MacManus, John & Adams, speaking before the Sales Executive Club last week, called for a nationwide "Crusade for Advertising Decency," and in his speech made an important distinction between mere advertising legality, and the far more significant consideration of good manners and good taste.

SPONSOR believes, and has said consistently, that the greatest danger to the air media lies not in outright violations of specific advertising codes or laws, but in the rudeness, crudeness and unpleasantness of certain advertising copy. We applaud the Jones crusade.



THIS WE FIGHT FOR: *Re-examination by the FCC and the Congress of the two-station and three-station tv market picture. Certain markets are clearly entitled to more tv outlets.*

10-SECOND SPOTS

Exodus: At 8:30 a.m. on 8 February, N.Y. police cut off traffic on Sixth Ave. for 15 minutes so that the more than 300 employees of Donahue & Coe Agency could move across the street from their old offices to their quarters in the new Time & Life Building. *Time* and *Life* photogs covered the procession, as D&C staffers trooped across the avenue carrying t-squares, typewriters, rubber plants, film cans, and other occupational properties. *If anyone dropped anything in the street, let's hope it wasn't an account.*

Egg-spectant: Release from WFBM-TV—"Which came first, the chicken, the egg, or a promotion? WFBM-TV recently drummed up a lot of interest in the movie 'Solomon and Sheeba' with a contest involving two eggs and a small incubator. Two eggs were due to hatch on the opening date of the picture in Indianapolis. One egg was labeled Solomon, the other Sheeba, and the viewers were invited to guess which egg would hatch first. . . . Oh yes. Solomon came out first and Sheeba followed closely. Sheeba had something to brag about though, as her birth was recorded on film and shown to delighted viewers the next day. . . ."

Wheeee, that Sheeba—she's for mee!

Mrs. Malaprop: Working late at a N.Y.C. agency, a couple of media staffers dropped into a Lexington Ave. restaurant for late dinner while the CBS *Maurice Chevalier Show* was coming through the bar tv set, overheard the following conversation between two young waitresses—

1ST WAITRESS: That guy leaves me cold.

2ND WAITRESS: What guy?

1ST WAITRESS: Him on tv.

2ND WAITRESS: Who is he?

1ST WAITRESS: Morris Chevrolet.

Headline: From a Du Pont Co. release—**FUTURE OF NEW DUPONT FIBER STRETCHES FROM GIRLDLES TO GOLF BALLS**
Fits to a tee.

Wiggly picture: *Tv Guide* reports a Vicksburg, Miss., tv repairman called in to fix a set, removed a 22-inch rattlesnake from inside it. *No doubt left over from a horror movie.*



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what is your main interest

STATISTICS

or product-purchasing

PEOPLE?

We can show you all kinds of industry-accepted statistics about the WJAC-TV audience--sets in use, viewers per set, television homes and coverage area--and WJAC-TV is consistently the top station in the Johnstown-Altoona market.

But, after all, as an advertiser, you're interested only in selling your products to living, breathing people and that's where WJAC-TV really excels!

It all adds up to this--people BUY the products they SEE advertised on WJAC-TV.

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Recent figures released by the Federal Reserve Bank show that Jacksonville led the South in increased sales during the week ending December 26th. Jacksonville registered a fantastic 44 per cent increase in sales over the same period in 1958. Not the least of this was an impressive 23 per cent increase during the entire four week period ending December 26. This figure was also tops in the Southland. Jacksonville is a must when considering sales activity and growth . . .

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WFGA-TV
JACKSONVILLE, FLORIDA

The Best of NBC and ABC . . . Coll Peters, Griffin, Woodward, Inc.